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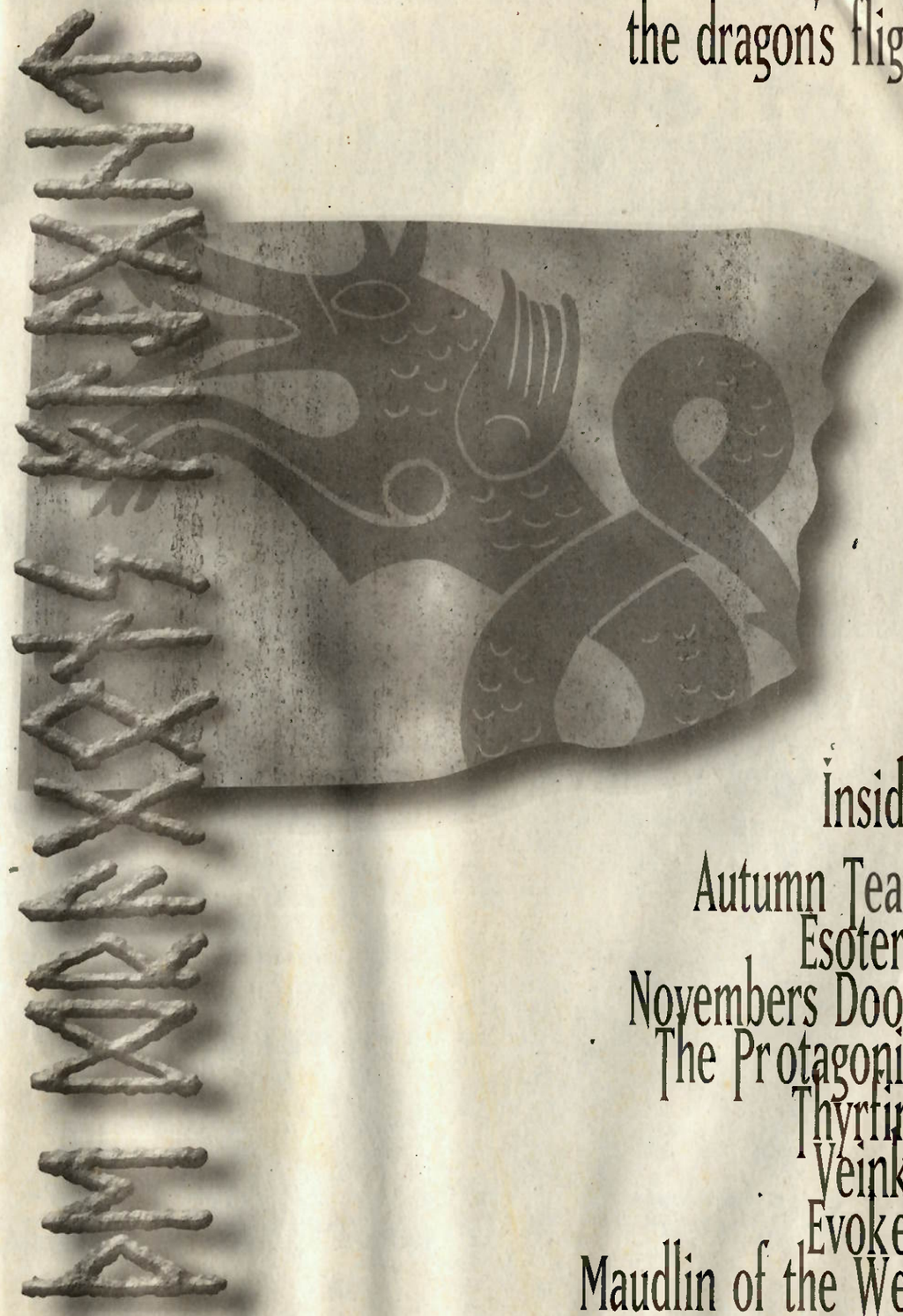
the dragon's flight



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The Dragon's Flight Zine

Interviews: *Clint Listing*
Ted

Reviews: *Clint Listing*
John Riendeau
Ted Tringo

Design: *Greg Ball*

The Dragon's Flight Zine is produced by Dragon Flight Recordings LLC and Creative Forces with help from John Riendeau. This magazine was created to expose a mostly unknown, yet increadibly whelthy music genre. If you have comments or bands in the genres we cover you'd like to read about, please write us.

Thanks, Clint and Greg

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AUTUMN TEARS >ted

1. Tell the world of the Neoclassic sounds of Autumn Tears. Give us a history and line up of the band please.

In September 1995, Myself and Erika set out to create music which best illustrated the darkness within us souls. After an intensive period of song writing and rehearsing, our first CD, "Love Poems for Dying Children: Act I" was released through our own record label, Dark Symphonies. The album features a guest appearance from our Friends Devon and Joe of December Wolves. After 2000 copies sold, we had decided to never repress the album, keeping it obscure and limited.

In May 1997, we released our second album, "The Garden of Crystalline Dreams - Love Poems for Dying Children, Act II". We took Autumn Tears to a higher, more majestic level of the abstract story illustrated by the first album, again released by Dark Symphonies.

After the album's release, Erika had left Autumn Tears to pursue writing her novel. After a tedious search and interviewing process. I was proud to introduce the new lead vocalist Jennifer LeeAnna. She had studied voice for 6 years and has a BA in music performance in voice. She had also been involved in several performances with the WSC Chorale and WSC Festival Chorus including two performances at Carnegie Hall, Performed at an honors recital for the National Association of Teachers of Singing, and she also works as a private vocal trainer, and conducts the National United Choirs. She was perfect for Autumn Tears.

Due to an overwhelming amount of requests we had decided to re-release the debut album with a new layout and artwork, remixed and remastered as well as an additional and exclusive track entitled "The Intermission". The track featured Jennifer's debut performance with Autumn Tears, as well as a guest performance from Erika.

In December 1999, to my surprise and pleasure, Erika rejoined Autumn Tears as a full-time member. She found that she missed Autumn Tears too much and just had to come back. The band now consists of 3 members, Ted, Jennifer LeeAnna and Erika.

In July of 1999, we re surfaced to unveil their new Mini-CD entitled "ABSOLUTION." The MCD features Jennifer LeeAnna, while welcoming back former vocalist, Erika. We are now in the process of adding the finishing touches on our new, upcoming full length album, "Love Poems for Dying children act 3, Winter and the Broken Angel". It will be out most complex and majestic album to date.

2. Your new MCD has a much more Dead can Dance feel then the other 3 releases. Tell us a bit about your new MCD and the sound it creates.

It has been two years since our last release, so I have had that time to mature and improve musically. The MCD is features the bands new vocalist, Jennifer LeeAnna, while welcoming back former vocalist, Erika. The Song, "The Absolution of What Once Was," was originally recorded as an exclusive track for the upcoming "Arcana Tarot Compilation" on Palace of Worms,

representing the "Death" card, with foreboding lyrics written by Claudia Lingstädt-Kukulka. "The Never" is also a new and unreleased track, featuring Jennifer. "The Dance" is more of an experiment for us, taking a different musical venture and incorporating more gothic sound, percussion and spoken verses in French.

3. We also see Erika is back in the Autumn tears fold. Is this for good now?

Absolutely, we are very overjoyed to have her back in Autumn Tears. Her fans as well as myself, missed her her very much.

4. You run Dark Symphonies, correct? Is there a reason you are releasing the music of AT yourself, and not letting another label do it? Also, tell us a bit about Dark Symphonies.

I own and operate Dark Symphonies with the assistance of five people; Erika (Accountant), Shawn (Webmaster), Jennifer (Sales), Mélissa (Sales) and Claudia (Trades). For me, I feel DS is the best label for Autumn Tears because of complete freedom, without restriction, which to me is most important. We began DS as primarily a mail order service in February of 1995. In 1996 we first released Autumn Tears - Love Poems for Dying Children - act 1, and in 1997, Love Poems for Dying Children - Act 2, The Garden of Crystalline Dreams. Since then we have been a label as well as mail order, and currently have been considering releasing other band's releases other than AT.

In 1998 we formed a sub-label entitled "Blood, Fire, Death" which was dedicated to releasing only raw, underground Black metal. We released 2 albums, Krieg - Rise of The Imperial Hordes, and Centuries of Deception - MCD. The label disbonies.

5. What are your views on the Metal world and Dark music scene merging into one lately? Is this a good thing, or do you see bad things to come of this.

I feel it is always growing and expanding. Sure there are plenty of clones and unoriginal bands, but there are also plenty of brilliant and original bands that exist and constantly develop, so I always have hope.

6. If you could perform with one band our artist living of dead who would that be.

It would most definitely be Dead Can Dance on their "Serpent's Egg" tour.

7. We also hear you are working on a project with Peter from Arcana. Is this true, and what will it be like if so.

Yes, Myself and Jennifer from AUTUMN TEARS have collaborated efforts with Peter and Ida from ARCANA, to create a musical endeavor entitled "PANDORA", to be released on Dark Symphonies label in the year 2000. Both of our bands have been mentioned in the same sentence numerous times because of similarities in style and genre. Prompted by this, I decided to approach Peter with the concept of uniting the two bands, bringing together their complimentary yet unique styles to create an utterly tragic and endearing symphony of music. Peter was enthusiastic about the idea so we both agreed to set forth and pursue it endeavor after we both release our own bands' upcoming full length albums.

8. Are there any other projects you or other members of AT are working on?

As I mentioned above, myself and Jennifer are involved in "Pandora", Erika is also working on a solo project entitled "Chalice of Beauty", which will musically reflect different stages of her life, incorporating many different musical styles. Jennifer is also involved in a gothic black metal band, tentatively titled "Dark Reflection", in which she will be performing keyboards and backing vocals.

9. Are there any new or old, artists or bands that you'd like the world to know of? If so, say it here.

Yes, some bands that I greatly admire are Composers Arvo Pårt, Goreki and Mr. Doctor/Devil Doll.

10. Does Autumn Tears ever perform live?

Not as of Yet, however we have considered the possibility for the future.

11. What's your view on the Old world Religions becoming more in the open also this from of dark ambient and neoclassical music? Is the world truly becoming more enlightened or is just fear the end of the world is near?

Well, I feel that the ancient music has been inspirational for many bands, but not for the religious aspect, at least as far as I am concerned. I can't say I feel more enlightened in any way, perhaps musically, but there is certainly no trace of God in our music.

12. Thanks for the interview, and please place any last words here.

Thank you for the interview and the support Clint. There is always some form of comfort in darkness... The secret is finding it. If not for music, then what is left?

ESOTERIC >steve

1. For those that dont know the dark sounds of Esoteric, give us a band history and current line-up.

ESOTERIC formed in July 1992, after the gathering of five individuals, inspired to create dark, innovative music that was evocative to and expressive of the contents of our psyche. The lyrics and music are reflections and transpositions of our thoughts, philosophies, emotions, experiences and so on. The music captures the essence of the word 'esoteric'. The current line up is Greg (Vocals/Guitar), Bryan (Bass) Keith (Drums) and myself (Guitar). Apologies for the 'stock' answer, but it was a 'stock' question.

2. You've just released a CD on Eibon. Your other 2 releases were double CD's. Any reason why this time around only a single CD?

Because spreading 45mins of music over two discs would be a waste of our limited funds.

3. What were the reasons for leaving your former label for Eibon, a label know more for non-metal releases..

Because Aesthetic Death aren't doing much at the

ESOTERIC

interview

time and we had an offer from Eibon. Eibon have been established as a label for a very short period, and I was unaware that they are 'know' for any particular genre.

4. Is there any theme running through this new EP?

No.

5. Will Esoteric ever play live again, or have those days long since past?

When we have enough musicians in the band to do the music justice, we intend to play live as much as possible. Unfortunately, we are not exactly overwhelmed with offers.

6. You seem to have lately had alot of line up changes. Are there very different visions going on in Esoteric at this moment?

I'm not sure that three line up changes in seven years is really that much. Darren (drums) left the band in 1994 after recording 'Epistemological Despondency', Stuart (Guitar) left at the same time. I replaced Stuart shortly after and the band continued for three years without a drummer. After the recording of 'The Pernicious Enigma', Simon left the band. More recently, shortly before the release of 'Metamorphogenesis', Gordon (Guitar) decided that playing live was not for him, and he left. Keith York now plays drums for us but this is purely a recording arrangement. ESOTERIC's vision has and always will be to create dark music befitting the name of the band.

7. If you had to title your style of music , what would it be?

We did have to title our style of music, and we titled it ESOTERIC.

8. What are your views on the Music scene in your area of the Uk right now?

The music scene here in Birmingham at the moment holds no interest for me as it seems that there is nothing in it that I can relate to. Having said that, there are a lot of well known bands in the area, none of which I know the names of.

9. Are there any other projects going on with Esoteric members out side of the band?

Not at the moment. I have recorded bits and pieces in various guises over the last couple of years but nothing particularly relevant or even interesting.

10. If you could work with one musician or artist (living of dead) who would it be?

If I could work with one musician, it would have to be Greg Chandler. Fortunately, he is a living musician so I do not have to cope with rotting flesh and leaking ears etc. Although hearing is the last sense to go (or so I've heard), ones ability to create music relies on the movement of your limbs and preferably the ability to think. Greg would be my first choice, as he fits all the above requirements and luckily, I am in this band with him already. Are there any dead musicians or artists that are still able to work? Who knows? It's a strange world.

11. Would there be any new or unknown artists, you feel need some exposure? If so talk about them here.

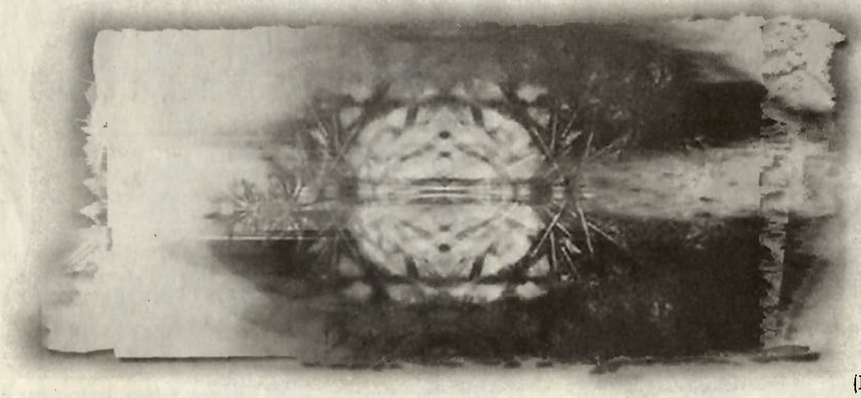
I don't know any unknown artists and the new ones seem to be a little inexperienced. So no, there is no one I would like to talk about.

12. If you could no longer be in Esoteric, what would you be doing for the rest of your life?

I would be in another band, who, for obvious reasons, do not exist yet.

13. Well thanks for the interview. If you have any finnal words, please place them here.

Thanks for the interview Clint. I am a little surprised at the depth of the questions you asked and I apologise for the shallow answers accordingly. If at any point you think that these answers are insufficient or even, dare I say, sarcastic, feel free to look up the differences in open and closed questions in "The Interviewers guide to asking questions". Steve (Esoteric)



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The Dragon's Flight

interview

EVOKEN

Nick

1. Introduce The Somber Darkness known as Evoken to those that don't know of thee. Please give a band history and Current Line-up.

Evoken was formed in April of 1992 by myself and our long departed bassist/vocalist Rob under the name Funereus. From the beginning our goal was was to create the heaviest and darkest music we possibly could. After a couple of line-up changes and another name change we settled on the current Evoken line-up. That was April of 1996. It is: John Paradiso-Guitar/Vocals; Nick Orlando-Guitars; Steve Moran-Bass; Vince Verkay-Drums and Dario Derna-Keyboards. We have a MCD which Adipocere released in 1996 called "Shades of Night Descending" that was originally self-released in 1995. We have 2 promo/ demos from 96 & 97 and a full-length CD on Elegy Records called "Embrace the Emptiness" which was released in 1998. Between albums we also contributed to 2 tribute albums...both on Dwell Records (one for Black Sabbath & one for Iron Maiden).

2. We hear Evoken just signed with Avantgarde. Tell us how this came about. Were you not happy with Elegy Records?

Yes, we have a 2 album deal with Avantgarde now which keeps us under contract until 2002. I've known the main man Roberto Mammarella for awhile now. We had gotten to emailing each other after i hadn't spoken with him for a couple of years. Finally he asked me if we were interested in doing something for his label.....so of course we said Fuck Yeah !!!!!!We're big fans of alot of their releases so the choice was very easy.We were very happy with Elegy.....they gave us a very fair amount of money for the album & total control over recording and packaging decisions. Unfortunatly being a new label, he still is relatively small and doesn't have the financial power to promote bands to the best of his ability. That becomes a huge factor when your a relatively unknown band playing an unpopular style of music.The contract was for one album but we would've been happy to do another album with Elegy if this new contract didn't come our way.

3. Your current release "Embrace the Emptiness" is one of the darkest, slowest doom records I've heard with killer melody . You make me long for the band of Thergothon. A band i feel you were very influenced by. Is this true and tell us how you created such a magical release?

Thergothon is in my opinion the greatest doom band ever...i am deeply into the atmospheres they created on their recordings....to me they are the same feelings i get when reading Lovecraft put to music.Totally dark,abysmal,and strikingly depressive.So my writing is obviously always going to have a bit of Thergothon influece in it. Although with each song we write we get closer to our own sound and the influences get a little bit harder to recognize.We all have a part in creating the songs-so it's really a full band contibuting as opposed to 3-4 years ago when i did just about everything. Most of the writing for our songs happens spontaneously during rehersals.....and we all decide how the songs should be composed and what parts will have guitar melodies or keyboards.

4. Are there any US or European Tour plan currently?

There are no Evoken tours currently planned. We are interested in setting something up once the new album is out.....and if sales are really good hopefully we'll get a chance to do some shows in Europe. That has always been the main goal/dream of ours.I think more people would appreciate it there than here.

5. You released your 1st CD on a French label in 1994 and in 1998 you release your 2nd and latest on Elegy Records. What caused the delay between Albums?

We did record a couple of promos in between albums which were mainly for sending to record labels and zines. The lengthy delay was due to label disinterest....we were trying but noone was interested. We're not black metal,melodic Swedish metal, power metal, retro thrash, goth-rock, rap-core, stoner rock, or Cannibal Corpse/Dying Fetus style "death metal" so who in their right mind (i.e. looking for a cash cow)would sign us ?? I myself had doubted Avantgarde but was proven very wrong....Hail to them for making a choice that wasn't based around money !!

6. You're from New Jersey, USA . What's the music scene there like currently?

The scene here in Jersey seems to be finally picking up. I've been hearing some new names around the area over the last year or so. Of course Abazagorath cannot be topped for raw black metal at its best and Disciples of Mockery (ex Incantation members) are totally trend killing brutal death which i love.....no gore/porn,half rap bullshit !!! Overall, i would say the Jersey scene is still nothing to write home about.

7. Are there any new bands or unknown artists that you would like to shed light on to the world?

Yes...definitly at the top of the list is Mournful Congregation from Australia....totally heavy,sorrowful doom/death at its best !!!!one of my favorites. Avrigus, who is also from Australia is excellent.....sorrowful,majestic doom w/female vox. The new Dream into Dust (from NYC)is awesome.....Laibach meets The Swans meets Dead Can Dance. Great !! And on the black metal side of things Blood Stained Dusk from Tennessee is the best new black metal i've heard in awhile.Sick !!

8. Are Evoken members in any other projects ?

Just me. I have a death metal band called Funebrarum with members of Abazagorath. We have a 3 song demo out now. It's totally influenced by older death metal from 88-91... Especially Finnish/Swedish stuff :(old)Grave,Carnage,Abhorrence,Crematory(Swe.),Bolt-thrower, Funebre, Demilich, Disgrace, Demigod, Archgoat, Necrovore, (old)Obituary, (old)Entombed, (old)Morbid Angel, Possessed, Rottrevore, etc..etc.. i could go on and on....

9. If there was one band or musician Living or dead you could perform with who would it be?

Blue Cheer circa 1968 or Black Sabbath circa 71-72

10. Whats your views on My Dying Bride, Paradise Lost, Anathema etc. all turning the backs on their Doom roots for Commerical Success?

Well, i don't really follow those bands anymore so i can't say i'm too upset with what they're doing these days. I guess My Dying Bride going gay was a little bitter because they had held out being brutal the longest.Although i would never buy any of their new releases, I can always listen to their older albums that i love like Crestfallen, Lost Paradise, As the Flower Withers, etc...I guess there comes a certain point in your career when you have to choose between living poor with credibility or going for the money/popularity. And unfortunatly the usual choice is one that does not keep the old fans who got them going in the first place in mind at all.

11. Are you a fan of this Stoner Doom Explosion or does it upset you like me, that doom/death is still very undergound and this stoner stuff is what the world thinks doom is?

It does upset me that these Stoner Rock bands are representing "Doom Metal" to the masses....Alot of that stuff is only a step away from being The Offspring or Green Day-- something gay you'd hear every 5 minutes on the radio. Of course that stuff would be more popular.....it's about 50 times lighter and happier than what me and you consider real doom. There are a couple of bands i do like.....Sleep,Electric Wizard,Kyuss,Monster Magnet (first 2 only)and (old)Fu Manchu.

12. Well thanks for the interview, place any last words here.

Thank you for the interview, Clint. It was a good one !!! Good luck with Long Winter's Stare and the new magazine. Anyone interested for info can write to me or check out our official website at (http://www.netway.com/~msoucy/evoken/evoken.html). They can also purchase our new album at Elegy Records (http://www.elegyrecords.com). STAY DARK Evoken c/o Nick Orlando P.O.Box 9493 Lyndhurst, N.J. 07071 USA

Mauldin of the Well >Tobias

Interview with mastermind and composer Tobias Driver of maudlin of the Well interviewed by Ted and their new label Dark Symphonies, by request of DFR.

1. Describe concept behind and the sound on your debut album.

The concept is escape. The theory of dreams and astral worlds being a fully accessible destination. Tributaries of this idea are the methods of love and suicide as mostly relevant to the ocean, who represents the epitome of, the true feeling of awe. It's like seeing God sometimes. maudlin of the Well is the journal that I keep while learning about how I feel about all things. Every song is an idea. The sound is evocative of ocean depths, sometimes dark, sometimes illuminated with pinks and blues. It's evocative of internal strife and acceptance of what's beautiful, to take hold of beauty and the longing to put the faerie in the jar. A lot of it is positivity through negativity. I'm trying to send a positive message of clear-mindedness. These things are accomplished through the versatile use of heavy harshness and transcendent melodies of notes just falling off one other. All tones of guitar and all tones of voice are used; the songs move quickly from thought to thought, the way that thoughts run into each other and mutate, and you stop caring where you started. Every feeling is explored... sometimes in an abstract, metaphoric way. All these things are essential to the style, astral/metal music if you want to call it something, atmospheric in a way but saying a lot of different things in one phrase. Heaviness is like a key right now, it's the aggressiveness that hides in the kindest person, it just comes out

and hits you sometimes, but it's jagged! Major, minor, and atonal melodies all at once. Lots of weird harmonies. The album title will be "My Fruit Psychobells... A seed combustible."

2. What are some of your musical influences for mOTW, and favorite bands?

My musical influences list is definitely extensive. I think the key ones to point out would be Tiamat. Metallica, Candiria, the Tea Party, Oxiplegatz, My Dying Bride, Gorguts, Entombed, King Diamond, Jane's Addiction, Satriani, Blind Guardian, and then just the overall ambient sound, the classical sound, the classic rock sound, the jazz sound. All those things. My favorite bands currently are Today is the Day, Candiria, Oxiplegatz, and the Tea Party, and I know our lead guitar player's faves are Blind Guardian, and Iron Maiden.

3. What would you consider the musical style of mOTW?

How about progressive/atmospheric/doom/death/metal...? Definitely some kind of new metal with some 80s influences, maybe astral metal?

4. Please list your current line-up.

On the first demo it was Tobias on guitar, bass, keyboards, clarinet, and vocals; Andrew Dickson on Drums; Greg Massi on lead guitar; Jason Byron on vocals; Maria-Stella Fountoulakis on vocals; and Jason Bitner on trumpet; Our current and hopefully (permanent) live lineup is: Tobias on bass and vocals, Greg on lead guitar, Cas Lucas and Josh Seipp-Williams on rhythm guitar, Maria-Stella on vocals, Byron on vocals, Jason Bitner on trumpet and horns, Terran Olson on keyboards and winds, Sam Gutterman on drums.

5. Please give a brief band biography

motW started as a four-track recording experiment by Tobias Driver, Greg Massi, and Jason Byron, in Tobias' basement in Meriden, CT. The three recorded six songs, using four of them to make the demo "Through Languid Veins," (the other two sings not fitting with the theme of the demo) with Tobias on drums, bass, guitar, vox, keyboards, and clarinet, Greg playing solos and Byron death growling. A year later Tobias masterminded "Begat of the Haunted Oak... An Acorn" adding Andrew Dickson on drums, and Jason Bitner on trumpet as Permanent members. A few months later the band did a three song EP, "Odes to Darksome Spring," and in the year after that Byron left the band, motW acquired Maria-Stella Fountoulakis on vocals and Terran Olson on saxophones as permanent members, and recorded "For My Wife," which is currently being re mixed. Sometime in Sept 1999 motW signed to Dark Symphonies records!!! Tobias, Andrew, and Terran were/are all music majors at Hampshire College in Amherst MA. Greg is a music major at Providence College in RI.

6. What are some of your goals musically?

Where do you see motw in 5 years? I actually have a big goal. I want my music to eventually be able to change the way the majority of people hear music. Right now music is seen by the masses as consumable entertainment, and I think that cheapens music, because music is art. My definition of art is changing all the time too, but basically, I think the ultimate celebration of life and "God," if you will, is music. It can empower people like nothing else can, in so many different and individual ways. I still have a lot to learn about its power but it's deep and actually quite dangerous, in such a beautiful way. I want to understand why music is, and each maudlin of the well song is a page in my diary.

7. Tell us more about the death opera you are composing?

Well my current project is what will be a staged drama, with orchestrated music accompanied by a metal band. This band is not going to be maudlin of the well by the way. I guess the word "opera" is inappropriate to use, because opera is something very specific, isn't it? I actually don't want any of the vocals to be operatic or anything like that, I want unique people, voices that fit the characters. It's still in its embryonic stage of course. The only thing finished is the story. But the composition still needs to be completed and I need, need, need to find musicians and actors which is such a difficult task. So we'll see if I have to down scale my plans, depending on how many committed freaks I can find. But I know if I can get enough performers then I can pull it off. I want to have one performance only, I don't know why, but I feel like there should only be one, and I wasn't planning on recording it either. Maybe that will change but that's how I feel right now. The performance will be sometime in early May, 2000.

8. Any last words? Not yet!

We look forward to working with you on you new release.

The Protaganist >Magnus

1. For those that dont know the majestic sounds of The Protagonist. Give us a history of the project.

I started composing for fun in 1987, and the music has since then evolved into a way of living. In 1995 I decided to devote myself to music, forming the project third EYE which later on became The Protagonist. I write music mostly for myself. If other people can listen to and enjoy it, I see it as a bonus. I don't have any other objectives. The name of the project is a tribute to

DM Interview

Dead Can Dance, one of my favourite bands.

2. You had 2 songs on the Absolute Supper Compilation on CMI , is that what got the world to know The Protagonist?

I had been on a few compilations before The Absolute Supper, but I guess that it was that release that made my music reach out to a broader audience. "Imitation" was originally planned for "...and Even Wolves Hid Their Teeth" compilation, but for some reason it never happened.

3. You're Currently signed with Cold Meat now. Are you happy with all they have done?

Yes, I'm satisfied with our relationship although some of my ideas can't be realized with an independent label. As I want to be able to make a living out of my music, the sales are of big importance. I believe that being on CMI is a great advantage, because it's a rather well known label with good chances to reach out to people.

4. Look deep into your mind and give a glimpse of how you create such neoclassical dark epics.

My music is a reflection of my inner self. I'm influenced by everything around me but more often it's the experiences of everyday life. These experiences creates musical patterns and fragments in my head, which I try to realize with the available equipment. I often end up working with contrasts, preferrably the tension between darkness and beauty.

5. What tools do you use to create Protagonist music?

Macintosh computer running Emagic Logic software Akai S-3000 sampler Akai S-2000 sampler Roland M-OC1 sound module Alesis DR-16 hard disc recorder Yamaha 02R mixing desk + assorted effects & microphones. For the recording of "A Rebours" I also played kettle drum and Marcus Ohlsson played the cello. Future recordings will hopefully include more acoustic elements.

6. What are your views of the Current Dark ambient, industrial Scene worldwide?

I really don't know very much about it, since I kind of lost interest in the scene a few years ago. In my opinion most new bands are bleak copies of the old ones.

7. If you could perform with one band or artist living or dead, who would it be?

That's a very hard question. I would probably give a different answer every time it's asked. So the answer right now would be to be able to collaborate with Ogre of the late Skinny Puppy.

8. Are there other projects you're currently working on or being released?

I'm working on an untitled sideproject which will be like an updated version of my old project third EYE, which means more noise and experiments with the equipment. I have also been involved in a project called Each Dawn I Die, and a new album will be recorded as soon as we find the time.

9. Does The Protagonist perform live? If so do you preform with band or just solo with dats and computer assistance?

I have performed five times as The Protagonist, and I'm augmented by two live members on percussion and cello. We usually use Ingmar Bergman's masterpiece "The Seventh Seal" as backdrop to create the right atmosphere. People can expect a suggestive and bombastic show!

10. Does the internet help the Music world or harm it with mp3s and every band having websites this day and age?

Personally, I don't like the mp3 compression as it does nasty things to music. However, I can understand that people think it's a good way to spread their work. I hope that the CD format will survive the competition, even though the new technology makes it very easy to distribute music electronically.

11. Are there any projects, artists or bands that you would like to introduce to the world that you think that need to be known? If so let us be told now.

The Dragon's Flight Interview

Not that I can think of now, sorry...

12. Are your views of pagan/ old world religons becoming very trendy again? Is it just the fear of the end of the world in 2000 or are people really becoming more one with their roots.

I think that it's a way of protesting against the current belief in technology. I can sometimes become fed up with the modern lifestyle, but not in the way that I feel I have to become one with my roots. It's more like a feeling of alienation. As J-K Huysmans wrote: "The fact is that when the period in which a man of talent is condemned to live is dull and stupid, the artist is haunted, perhaps unknown to himself, by a nostalgic yearning for another age."

13. Do you feel that more people are getting into more creative and orignal musical styles now that the year 2000 approaches, and they think this will be the age of new enlightenment?

I believe that musicians are aware of the fact that it's almost impossible to create something really original these days. That's one of the reasons there is so much music recycling going on, but also a reason for experimenting more. I don't really care, as long as I don't have to listen to all crap.

14. Thank you for the interview, place any last words here.

Thank you for your interest, please visit my website at http://protagonist.coldmeat.se for the latest news!

Neurosis

First, can you give us a little background on Neurosis?

Neurosis is a band that's been around for 14 years. It started with Dave, Scott and Jason. Around 1985-86, it sort of comes from a really cool scene of kind of hardcore and punk stuff that was happening in Oakland back in that day and managed to sort of follow a vision and grow and expand over the years, and here we are in 1999 fourteen years later, with our sixth album. I think if you go back and listen to all the albums you can really see it. And now it's grown to be much more than what it was sort of confined to in the early days. Also it's kind of grown into a whole creature of its own. It sort of doesn't fit into any of these kinds of categories.

So how's the tour been going, how far along are you?

This is sort of getting towards the end of the whole thing. The end of six months.

How would you differentiate the last album from this one?

I think Through Silver and Blood was really dark and heavy album, because it was a dark and heavy time for us. We actually achieved a lot with that album I think, and at the same time purged a lot of things, and actually worked through some things that led us to Times of Grace which is sort of coming through the other side of that and being able to focus maybe a little bit more on the positive things that you have in your life and working on bettering yourself and your situation.

It definitely seemed like a more hopeful record than the last one.

Musically I think Times of Grace is a little bit more effective in that it's a little bit less dense, and we tried to concentrate a little bit more on the tones and the clarity of the emotion in the music. Through Silver In Blood was more of a steamroller, just endlessly pounding you into the ground. So I think we really tried to take it one step further, and tried to make it a little more effective, a little sharper.

How was it working with Steve Albini?

Steve Albini was a great person to work with for us.

I think he brought out a really heavy edge to you guys that I haven't heard before.

Right!

I've seen you live many times and you've always been really powerful and on this last record I can really feel the same thing.

Yeah, well Steve's approach to the whole thing is very scientific. He sees his role as trying to capture what you really sound like in a very pristine, pure, scientific way. And he won't tell you to play something different or change your tone; he will just put the right mikes in the right place, and just capture what you sound like. I though that worked really well with our new approach on Times of Grace which was to try to clarify a little bit. We wrote these songs with that in mind and we asked Steve Albini to record our record with that in mind as well because he's very good at capturing a very organic, natural sound. It's the way the band sounds.

Is there any flowing concept to the new record at all? Is there one focused idea? It seemed like with Through Silver In Blood there was a kind of flowing theme throughout the whole thing.

Neurosis is really one vision, so all of the songs are kind of a part of that same vision so it's not something that you could put into words. It's not a narrative so to speak, but it was put together in a way that we tried to make it flow very naturally and in a dynamic way from the beginning to the end.

Neurosis' Front

Interview

I noticed that you started your own Neurot record label. Is that specifically just for Neurosis side projects or is it going to be a label for other bands now?

Right now since we've just started it and we've only had a couple of releases on it, because of resources, finances, and time it's mostly dedicated for Neurosis and Tribes of Neurot. We would very much

like to use it as a vehicle to put other things out. One thing we've talked about is doing live recordings of bands that are inspiring to us, try to capture something live in a way that's more affordable on the production end.

Are there any bands in particular that really inspire you?

We just finished touring Europe with Voivod.

One of my favorite bands of all time!

It was an honor. I don't know if we could collaborate with them and do some things to be released under our recordings, but that's something that we'd really like to do. Other than that, I'm a little hesitant to say specific things because you never know what actually follows through and what gets put further on down the list.

Are there any other bands that you would say are big influences on you, on your style or your feelings or your sounds?

When we write our music we really try to kind of put a bubble around us, in a way that we just try to create something that flows naturally through us and try to let it be as natural and as pure as possible in a way that isn't really influenced by other bands. We're inspired by what other people do in music. We love music. But when it comes to our sound and what we're doing, it's really just a culmination of six people trying to come together on a collective vision.

What's your opinion on the heavier-edge music scene in the United States? Do you think the originality is going?

I think it's a really sad time for heavy music right now. I think that people have completely stopped being original as far as popular heavy music goes. The only bands that are popular right now all sound the same and it's a shame not just for the music listener but also for bands like us that are doing something that's heavy and original in the way it sounds and none of those people want to embrace it because it doesn't sound like Korn. So it makes it hard, it's hard for us to.... I don't want to say it's hard for us to be successful in what we do because success is measured in other things, but it is difficult when people don't have what it takes to open their minds and create something new and original. I'd love to see some more bands that don't fit into anything. Bands like Sonic Youth or something like that, a band that's broken the envelope years ago but in a really original way. It's hard to put them into a category.

I think you guys have had a lot of success. You've broken into a way more wide open scene than most of the bands that are doing it today.

Well I think part of that reason is because there's something universal in our music. While it's not for everyone, it's for people who are willing to go there mentally and spiritually and musically.

Has there been one band that you've toured with, besides Voivod, somebody new that would really stick in your mind?

I like this band that's playing right now, Cave In. They're a band that sort of comes from East Coast hardcore roots, but are totally set on evolving past their roots and becoming something original. I like them very much. And the other band that's playing tonight, Candiria, is another band that took something that comes again from that hardcore emotion, but then they add jazz to the equation and come up with something pretty crazy. I like that a lot.

I also noticed that you guys have a pretty intense web site. (www.neurosis.com) It's has really intense graphics and audio. How did that come about?

Well, Neurosis lends itself to all of those things just because it's a band that works in all those media. How that works is that we found a friend, his name is Rick

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Chase. He was originally just a fan and we looked at some of the different fan-based web sites that were out there for Neurosis and found Rick's. We thought it was closest to what we would want to do officially and so we asked him to work with us, to be our official webmaster. The way it works is we come up with ideas for the page, Steve Von Till (guitar/vocals/percussion) will draw it out on paper and Rick will turn it into reality. Virtual reality. We've put a lot of work into it this year. Neurosis.com

If there were one band or artist that you could perform with, who would that be?

I think Rudimentary Peni is one of the bands that were a huge influence on us as far as inspiring us to approach music in new and creative ways, and it's a band we never got to see because they performed very few times. But that I think is a band that I think I would very much like to.

Are there any bands coming out of the Oakland area right now that you would say are original?

We've been on tour for six months so I'm a little bit out of the what's happening now, but I know that Dead and Gone is a band that's reforming and doing things again. There's a great band from New Orleans called Clear Light. They're amazing, they just take rock into a really cool, basic level. It's really good.

Since you guys are coming to the end of your tour, are you guys thinking about the next album? Have you got any ideas about wanting the album to sound a certain way? Do you have anything written?

Yes, the vision is something that happens all the time. Even if we're on tour and we're not able to really start hammering out riffs, they're going on in our minds. It's like we're envisioning it constantly. The next release is going to be an EP on Neurot Recordings. I don't want to say too much about it, except that I'm really happy with the songs that we've written for it and I see it as a constant expansion of a singular vision. So I'll let you guys just wait. But it's going to be called "Sovereign".

Any time in particular we should be looking for it?

I can't say right now. We're still putting the artwork together.

With your tour schedule, do you guys really find time to work on material or do you have a set up where you can kind of roughly go and play around with different ideas?

We have a little crate full of back stage amps and a little four track, so we can set it up and start riffing and throwing different ideas around. We try to take advantage of our time at sound check. But for Neurosis, when we write songs they're very well thought out and it really takes locking ourselves up in a little room together and hammering it out, and seeing where the music takes us as a group and letting a song write itself, almost, in that way.

I definitely see that Relapse is really promoting you guys. It's something I really haven't seen before. Are you really happy with the way things are going with them?

Relapse are warriors.

They seemed really excellent. Everybody we've talked to has been really nice. They helped us set up this interview with no problems, no hassles. Other labels I've had a lot of trouble with trying to get things done. I really respect the way that they're treating you guys.

They believe in what we're doing like very few other people in this world do.

All right, I think that's about it. Thanks a lot for the interview.

Thanks for your interest.

Novembers Doom >paul

1. For those that don't know the doom dirges that Novembers Doom creates, give us a history of the band and current member lineup.

The band started way back in 1989 and changed it's name to Novembers Doom in 1992. We recorded a couple of songs for Gutted/Metal Merchant records to release a 7 inch. Regress records in Italy heard it and offered us another 7 inch deal. We took it and when they heard it, they played it for AvantGarde Music, who then took us for a full length. The full length titled "Amid it's Hallowed Mirth" was released in 1995. It sold very well for us in Europe. The band had some problem and split up. 6 months after that time, I looked for new members to continue with Novembers Doom, only thins time, I had a better idea what I wanted. So after several member changes, and more bullshit then you can poke with a stick, we're in a perfect position to create the best music Novembers Doom has done. The current line-up is Eric Burnley on guitar, Larry Roberts on guitar, Mary Bielich on bass, Joe Nunez on drums, Paul Kuhr (myself) on vocals.

2. You released your 1st CD on Avantgarde Music back in 1995 and now you've just released your 2nd Full length CD on Marytr Music. Why was there such a break in releases?

Well, it was all due to myself not being happy with the music the old members we're creating, and the tension that came with it. It was a rough time for the band, and we decided before we all killed each other, it would be best to break away from each other. I always knew things would re-form, but I also knew it had to be under different circumstances, with different musicians.

Em Novembers Doom

interview

3. I've heard a rumor you may be touring with My Dying Bride in Europe. Any truth to this, or are you not touring Europe at all?

Well, we would like very much to tour with them in Europe, but at this time nothing is even close to reality. I talked with Andy from My Dying Bride about it, and we both think it would be a cool idea, but in reality, it's not up to the bands, it's all up to the promoters.

4. Will there be an American tour at all?

The only way we would tour the USA is if the tour was going to really be smashing. I couldn't see taking this style of music out on the road in this country without very strong headliners. The music isn't popular enough here to do a tour and have it be worth while. The idea for a tour is to play in front of as many people as you can, and a show that only draws 80 people is sort of tough to give up a good job for.

5. What's your view of the American metal scene, more importantly the Doom-metal scene?

It seems like the stoner tyoe doom metal is getting popular, which is good for us. We're not that style of doom, but we fit in at shows with those bands. It really opens doors for us so we don't have to play with death/grind bands all the time. I hope this style gets more popular, and more people latch on to it, but even if it never does, I'll always know I stuck to play what I enjoy, and this is what makes me happy.

6. If there was one band or musician you could perform with, living or dead, who would it be?

For me, I would love to have the band play the most doomy, depressing song they possibly could. Something that would make you want to cut your wrists, and I would love to trade vocals back and fourth with Jim Morrison. He wasn't the best vocalist in the world, but he was so original, and ahead of his time. He was an amazing poet, and one of the greatest front men. What a loss in my eyes, and to have shared that with someone like him would have been an honor.

7. I know youve been looking for a new drummer and female vocalist. Have those spaces been filled as of yet?

The drums have been filled by Joe Nunez from old Neurotoxin, and we still have not decided what we're going to do about female vocals yet.

8. You and Mary are also in Em Sinfonia on Martyr Music (A CD I found amazing) with Brian of Broken Hope. Tell us a bit about that and will there be a full length.

Well, Brian heard us as we recorded the mini-CD "For Every Leaf That Falls", and asked us to play on the 4 song EP he was writing. We said "yes", and recorded with him. It was a fun project, and yes there will be a full length. I look forward to working on Em Sinfonia material again.

9. Novembers Doom, Em Sinfonia, Broken Hope are all on Martyr Music. Did Brian help you get the deal with Martyr. He also produced you CD, correct?

Brian played a big part in introducing us to Martyr Music. He sent them a mini-CD for us after it was completed, and shortly after, they made us an offer. Brians been great to us, and really has supported us for awhile now. He really put a lot of hard work into recording and producing the album as well. I can't say enough about the guy, he really became a brother to us.

10. Are they any new or unknown bands out there you would really like to mention to the world?

Well, not new bands but a few I'd like to mention so people can keep there eye out for... Ember out of Chicago is a really good black thrash punk death and all inbetween band. They are hard to classify, but great none the less. People also need to give Avernus another chance if they didn't like their first full length. They have gone back to a heavier style, and really sound great. Check them out when they release something again! Check out Somnus from Ohio. Amazing band. Powerful death/black/doom with male/female vocals. Keys, guitar synth, and heavy riffs. This is a band that could be huge.

11. What are your views on Stoner Doom coming to the forefront of the metal scene and Doom/death such as your self still staying very underground.

It really doesn't bother me at all. I welcome it. We're

closer to that style then we are grinding death metal, so i'm all for anything that will bring people closer to us to hear the music we create. Not to mention that I am a fan of that style of doom as well. Trouble are the Gods of it all, and look how long they've been doing it. Just amazing stuff out there right now. Las Cruces is amazing as well.

12. We also hear you're about to record another CD. Didn't "Of Ivy Sulptured Ivy..." just get released? Why go into studio again so quickly?

"Of Sculptured Ivy..." was release in May 1999. We will be recording again in Febreuary for another May release date. We want to try to keep with the "One a year" plan. Also remember, "Of Sculptured Ivy..." has music on it that is two years old. We're very much ready to move on and the progression will really show. The new material is the best yet.

13. Paul also runs a graphics business. Tell us about "Rainfall". Do you create all the art for the bands your in?

I do the layouts of the CD's, and design some things, but I use outside resources for some of the graphics within the CD. We used a friend of ours who had some great stuff he painted. I took bits and pieces of some of his work to create the cover and layout of the CD. The next CD artwork is already done. Travis Smith did it for us. He also did the last Death, Sadus, Katatonia, Opeth, Control Denied, Las Cruces, Nevermore, and Suffocation CD's. He is really amazing, and we're all really happy with what he has done for us.

14. Well thanks for the interview. Please place any last words here.

Clint, as always, thanks for the support. Good luck with Long Winters Stare, and with Dragon Flight! We all need to stick together to make this work!

SANCTUM >jan

1. For those that have never heard of the Industrial/ Darkwave styles of Sanctum, give a brief history and run down of the current members and what the do in the band.

Well you have Marika on cello, she studies music in Scotland nowadays. Lena sings and writes lyrics and she has just moved to Gothenburg to studding music. Then you have Hakan, he is responsible for the male part of the singing and he is also writing some lyrics. Now it is my turn, I have written all the music so far and I'm also doing the programming and soundmanipulation. Håkan and I have always tried to explore new grounds within more ore less small projects, some of them was quite successful and one of them was called "Total Age". "Total Age" was a project were Hakan and I performed music together with some visual elements and you can say that this project is Sanctums Mother. I think this was way back in 93-94 and I was working on music for a theatre play, some of the music on LIF came about from music from this play in a rearranged form.

2. From the thoughts of Sanctum, please describe the views, ideas, style of music and what you're trying to achieve.

Our intention with Sanctum is to be able to do just what we want, musically and visually. Now when I write this I feel that it is not completely true, I think that Sanctum has found a special form but we will try to explore that as much as possibly. We will not have any limits up-drown but I feel some of the elements that I think is Sanctum will always be there. The goal with our music is to create emotions and/ore feelings within the listener, what the listeners actually do with it is up to him/here. We don't want ore even have a slightest possibility to influence that. I/we hope we can create something positive with what we're doing. It is too much of negative and destructive elements in this scene. We don't have any political ore religious message that we want to spread. Of course our lyrics deals with topics that can be taken for political ore religious matters but that is because the lyrics is about everything that surrounds us, a some kind of mirror of what we have experienced. It is not anything that we want to preach just put a flashlight on.

3. Lupus in Fabula is very unlike the other artists and releases on Cold Meat Industry. I was wondering how you feel CMI is treating you and how you got to be on such the label?

We are treated very well of the label, Roger is giving us complete freedom and that is what we appreciate most. Unfortunately there is some bands on the label that think it is cool to have extreme thoughts and beliefs and the most tragic about this is that they don't believe in it they just do it to get attention. That is to band and I find it hard to put up with. I try to be liberal and stick to "freedom of speech" but when it comes to issues like this I wonder where I shall draw my limit. I have some doubt about some of the listeners of this music to, do they really think about what they are dealing with and sometimes I got the feeling,that it is not so much about music. Get political engaged instead of spoiling the amusement of music. Suddenly I got political hehe. This is my personal thought though, I love music and I don't want some political crap to ruin it.

4. You seem to go from such neoclassical beauty to the harshness of Industrial excess. Are there any bands or projects that inspired you to take this wonderful stylistic route?

No actually it is not, but I think the huge verity of music we listen to has an impact on it. I listen much to

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interview

classic and modern orchestral music but I also listen to almost every kind of genre of "alternative" music. I have found that combining the raw and harsh with beauty makes something happen, I don't know what it is but it for sure makes it. I have always have a special love for the melancholic, it is so dramatic and has a visuallity that attracts me. I'm sure that this shines through in our music, I'll try to create images. I have a some kind of pragmatic view on the music I create and with the combination of the opposite elements you can reach something that can be described like the expression "the missing is present". This stimulates the listener's cognitive maps to create images. Ops! What am I saying, is this crap oreS Anyway it is hard to describe in words, lets just stay with that. We have found something that we feel attract us and suit our intention with what we want to achieve.

5. Are any current Sanctum members in side projects? If so what and have they been released.

Hakan plays in a band called Counterblast that can be described as slow hardcore, I would compare them with Neurosis. They have a couple of releases behind them. I released a soloproject early this summer under the name Parca Pace. Hakna and I working on two projects right now, the reason way is because Sanctum has to take the time it takes and we both feel we what to explore more grounds and that we feel it is easy to work with just the two of us. It is not because Lena and Marika is hard to work with it is just that it is hard to work in a creative way when the live away from our town. We have to take the opportunities when they arise. Mago is our dance-oriented project, where we try to find new and maybe more experimental grounds for a dance/rhythmic music. And then we have the other project that is completely experimental and more "industrial" And there I assure you that we don't have any shity limits up-drawn ;) We have almost have material in both of those projects for a release, we just have to see if anyone is interested.

6. I know Sanctum has done live performances but do you tour outside Sweden? If so how is the response live and is it hard to recreate such soundscapes live ?

We have toured more outside then inside Sweden, and I think that has a simple explanation. Sweden is too small. We have toured Europe a couple of times and last summer Hakan and I did a tour in USA. The response has been really good in Europe and we noticed that the scene is quite different from USA. I think that USA hasn't reach that long, they listen to NIN and Ministry and think that is Industrial music. The music that we perform is hasn't been exposed in the US that much. But on the other hand I felt that they wore very interested and appreciate what we did. Concerning the question if it is hard to capture the feeling live that we do on record. I can say both yes and no. I have stated in many interviews that I don't like playing live. I think that has changed a bit, I can really appreciate doing live-performances but it depends very much on how the live sound is. For us it is very important to have a good PA-system, it is hard to make the complex music to sound good and of course it is very important to give Lena and Marika the right place in the soundscape. I hate when we can't capture the right feeling, unfortunately I think I am a perfectionist when it comes to my music. I spend hours and hours with the tunes and It really hurts me when the is misplaced. But on the other hand you have a new situation compared to listen to a record when you play live. You can create an atmosphere and a visual feeling that isn't possible in a cd-disc.

7. If you could perform with one artist living or dead who would it be?

I would really like to perform with a symphony orchestra but that is not an artist. I can't choose any specific artist, it is so many I find interesting and would like to work with.

8. When can we look forward to the next Sanctum full length to be released?

Early next year ;) We have worked on the album almost tree years now and I have said many times when it will be ready but those predictions haven't came through. The situation now is like this. I have almost all music ready and we have started to record it, the plan is to record the vocals before Christmas time and the cello when Marika arrives back home from Scotland for Christmas holiday. If this holds we are hopefully ready with the production early next year.

9. What's your view on the current Dark Ambient/ Industrial scene worldwide. Do you think it's growing nicely, or getting very polluted with unoriginal thoughts and styles?

As I said before, I feel that it is too much of strange ideologies and politics and to little of music but I assume that you reefer to musical unoriginality. So if we don't take any notice of those band that that seldom has any musical creativity I think the scene is under a fantastic grow. But to see this I think you have to broaden to genres that are related to the current Dark Ambient/industrial Scene. You have a couple of really good bands on CMI and if you look into the more experimental dance and ambient scene you can find some really interesting bands. If I should mention something that I find hard to listen to is most of the "noise" music. It is often unintelligent and has no creativity, personally I think it is so easy to create a couple of sinwaves ore some kind of interferens with no structure. It is so boring to listen to. That's my opinion and I think many noise-lovers get mad at me now. They find something in that kind of music and that's fine but I have some difficulties to find anything that attracts me. Of course with a couple of exceptions.

10. Are there any new artists out there that really catch your eye?

I start with a couple of noisy, maybe I should say experimental bands hehe. I really like Due Process, Zipper Spy and Donald Knaack. In the more rhythmic/dance-scene you have Lucky People Center, Plastikman, LSR and Kruder Dorfmeister. Here is some other favourites of mine, Neurosis, Mogwai, Boards of Canada and Death in Vegas. Last I want to mention a Swedish composer by name Hans Eklund, his music is just fantastic.

11. Now that you have reached a certain level of success in the musical world, would you have any words of wisdom for new projects starting out?

What can I say, I don't feel that I'm in the position to give any advice ;) My experiences is that you should keep focus on way you are doing it, I'm into this because it is so fun and strengthen my person. Try not to do anything that already is done. You might say that that is easier said than done, but find your strength and develop your own niche. And do not involve any destructive political crap, now I'm there again hehe.

12. Lastly thank you for the Interview and Please place any last words here.

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The Dragon's Flight
interview

THYRFING
>patrik

1. For the ones that are unknowing of Thyrfing, give us a history of the band including current members and there duties.

Well, we have been playing together in almost five years now, and we've released two albums. We did two demo-recordings before we signed to our label in 1997. Our history or past isn't that interesting, I don't really know what more to say. Today's line-up is: Jocke Kristensson – Drums, Peter Löf – Keys, Kimmy Sjölund – Bass, Patrik Lindgren – Guitar, Henrik Svegsjö – Guitar and Thomas Väänänen – Vocals.

2. What's your opinions on the Viking or Nordic metal scene of today? There seems to be alot of great bands like Mithotyn, Falkenbach, Forlorn all creating orignal music like yourselves.

I've gladly noticed that there are other bands, with this "viking touch" in their music and the quality is everything from bloody brilliant to very poor. I wouldn't say that there is a special "scene" for bands with this theme, it's rather the same leage as any Metal-band, but with a lot of questions showing up in magazines about it, it's easy to create a (to quote ye) "Viking metal scene".

3. You are currently on Hammerheart. I've seen that they released your demo now also. Are you happy with hammerheart they seem to be very good label with strong lineup of bands?

Yes, we are satisfied on most points. We had high priority with "Valdr Galga" and I think our situation will be even better for the next album.

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interview

4. Your music seems to be more melodic w/ amazing synth and string passages then most Viking metal out there. Let us tap into your minds and tell us how you create such majestic musical pieces.

Hmmm....what can I say? Thank you for the compliments, but I don't really know how to answer the question... It's something you have within you... but a tasteful layer of keyboards is of course way to give the music it's majestic touch.

5. Your songs seem to flow more like stories then separate idea's. Do they all have a common theme?

– I wouldn't call it a concept album. The songs follow the same theme, but they are all written like individual stories.

6. Do the old pagan religions such as Wodan or Odinism play a part in you songwriting or way of life?

I wouldn't say so. I find it very interesting though, and in my opinion, it makes a lot more sense than other religions. But to answer your question... Mythology has an important role, at least in my lyrics, but for religion and propaganda... no thanks. We are our own gods.

7. Are there any tour plans for 2000 right now? If not, how are the shows your are playing has there been a strong response to your epic music?

I definitely think there will be a tour and some festivals this summer, but right now we are too busy writing new material to concentrate on such things. I have to admit that we're not the best live-act around, but the response on our gigs has been quite good anyway. Hopefully we'll progress in that area aswell in the future.

8. Who would you say are your greatest musical influences?

John Williams, Basil Pouledouris and the guy behind the Zelda-games.

9. Are you currently working on a follow up to Valdr Galga? If so, when will we see its release.

Yes, we have six songs ready, and the recording will take place in March. Hopefully it'll be released during the summer...

10. Are there any bands that you find truly interesting at this time you'd like to talk about that some of us may never have heard of?

It's hard to find new bands which have something to offer, but I can say two great bands from Sweden which deserves some attention, namely SKYFIRE and CHAOS FEEDS LIFE.

11. If you could play with one band or musician living or dead who would that be?

Joey DeMaio of Manowar. Then I would do some heavy work-out and gym-classes before, and pull the strings off his bass in the middle of the show... I would like to see his surprised face then...

12. Any final info or words please, place them here.

Nah...I'm done. Thanks for support!

VEINKE >dan

1. For those not in the know of this Dark Journey, give us the background and history of Veinke.

I don't remember when I formed Veinke. The earliest tracks were in the "gothic-techno" vein, sort of like the electronic-dance bands Leæther Strip and :Wumpscut:. Later on the music took a much more ambient-industrial turn and that is the point where I consider Veinke to have officially commenced. I think the earlier stuff was just music to make music, which is something I don't believe in any longer.

2. If you were forced to choose a musical style for the project what would it be.

Well, each Veinkian recording is a bit different in style and form so what pertains to one album, would not to the next. I don't like the idea of droning out the same type of thing year after year, album after album, and that is indeed not a trap into which I desire to fall. While I have a number of recordings finished, I'll refer to the two available; "Hidden In the Light" I would consider electronic-noiseambient and the material for the As All Die / Veinke split on DFR I would call "doom ambient." I know that genre doesn't exist, but I think it's doomy sounding ambient. I never meant that I was meshing doom metal elements with ambient, but I suppose that's the way a few people perceived it. But either way, the newest Veinke material is completely different from the old stuff. I'm sure it will surprise some people who expected another extremely minimalistic recording.

3. Are there any concepts or story lines behind the songs and soundscapes that you create? Personal ones?

Of course there are as I don't believe in making music just for the sake of doing so or just doing it as an occupation or whatever. Music is a form of art which must be conjured from the depths of ones soul. When you are taking inspiration from your own life and experiences, you are putting a part of yourself into it. It becomes a monument and an archetype which reflects your being and your essence. The forms of Veinkian work are two fold: a.) A journal of sorts reflecting my life. The growth and experiences of an individual striving for greatness, excellence, and divinity; b.) Various ritual work being reflected through sound. As for storylines or concepts in the sense of fiction or folklore, no.

The Dragon's Flight

interview

4. What are the tools that are used in making Veinke's Unique and far to the left musical visions?

Well, everything is different as different materials produce different sounds. On the split disc it was all improvised guitar work on half and the other half was improvised acoustic piano work. Yet on the third Veinke album "Non Aeteritas / Inert Matter" everything was arranged out of feedback, metallic clangs, and tapping and banging on various things.

5. If there was one musician, group or artist you could perform with who would that be? They can be living or dead

No one really.

6. Is there any strong Dark Musical Scene in Maryland?

No, not really. Schloss Tegal is just about the only other dark music project in Maryland to the extent of my knowledge. Most other bands around here play techno, techno-ambient, electro-dance, punk, hardcore, and death metal. The black / death metal band Pessimist is in Maryland too, but I haven't had a chance to see them live yet.

7. What if any side projects are you working on.

Well, a friend of mine who plays in the project Pulsaar, electronic-ambient with techstep parts, and myself are going to be working on a darktechno / jungle / electro-dance project fairly soon. In addition to that, another friend of mine who plays in the project Disgraceinsult, emotional-charged electro, and myself work on a goth-rock (without the cheesiness) project on and off. I don't think the latter will really go anywhere, but it's enjoyable to practice live and do that band sort of thing again. Most of my side-projects are just formed in order to work with another individual or two as I don't believe in having a multitude of side-projects with the same people in them. It's not a bad thing, but I think it's best to experiment with the sound of a main project and work with it interlacing different aspects for different albums. There are a few unreleased Veinke tracks that have triphop elements even!

8. What is your viewpoints on the dark underground music scene in the US currently. Do you feel its thriving or very stale?

It's okay. There are some good projects in the United States and there are many pathetic projects. I think that in recent times everyone is releasing an album and labels are becoming less elitist. Realistically, this is bad as most projects really aren't very interesting or good. Don't get me wrong, there is alot of good music, but it's fairly disappointing when projects before even playing anything or getting their sound together they decree, "We're going to sound like..." and then they strive for that specific sound, which is retrogressive since if we're continually recycling the same top pick albums, how will anything new emerge?

9. Will Veinke ever perform live our are you just a studio creation?

I'd like to perform live, yes, and it would be all acoustic. This won't be for a bit of time though and it may not even occur.

10. Does Veinke have any religous, social or political views points that going to the music that you make?

While many bands probably thrive on this question so that they can express how much of this or that they are, I do not thrive on it at all and henceforth I desire to skip it. Such are personal views and opinions, not methods of selling albums.

11. We also see you are an artist/ web designer. Is this just a hobby or another side to let out you talents to the world?

Well, a number of years ago I taught myself how to do all the webdesign stuff because I needed to use it then and continually have but I don't consider web design to be an art or even difficult. Naturally, if you're using creativity, it will look better, but that's the same with all things. If you put effort and creativity into something, it will be better. As for art, it is indeed one of my main interests and I spend much time with it. I paint and draw mostly, and I'd like to try doing an installation, as such looks very fun and interesting.

12. Well that all I have, thanks for the interview. Any last word let us now here.

Thank you for the interview, Clint.

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After their Brilliant demo "Solemn Days", Rain Fell within unleash their debut album, "Believe", which will set new boundaries. The band's diverse influences range from My Dying Bride, Paradise Lost, The Gathering, The 3rd and the Mortal, Theatre of Tragedy, Nightwish, Dead can Dance and Amorphis musically, with hypnotizing guitars, haunting keyboards used minimally and powerful and diverse rhythms all led by mesmerizing, operatic vocals, rich harmonies and duets. From the utter melancholy of the song "Alone" to the rich, majestic beauty and diversity of the track "Believe", Rain Fell Within's unique and compelling brand of ethereal, atmospheric metal will prove to be captivating! Available 12/99. CD - $10

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Reviews

Opinions from Clint

Samael- "Eternal" Century Media

Nothing surprises me with this band any longer. Electro-Symphonic Metal is what this is.

The melodic turn Samael has taken over the last 3 releases finally makes them a band worth listening to. Eternal is the Strongest of these 3 . XY Drum programming and Keys playing is bar none, the guitars are filled with hooks and Vocals are of an ethereal elk. Years from now Samael will be looked upon as the originators of the Electro Metal scene. Don't let this slip by.

Rotting Christ- *"Sleep of the Angels"* Century media

This is another CD with Xy helping out this time on Producing. I never use to think Rotting Christ were much of anything until I heard their last CD. This continues on the same wonderful Catchy Melodic metal with throaty vocals, not the crap black metal they pass on us in the early years. This is nothing original or ground breaking, just good metal. My biggest complaint would be that the CD is far to thin for having 2 guitars playing on it. Beef up the production and you would have one huge sounding CD.

Endvra- *"Elder Signs"* Red Stream

Don't listen to this masterpiece of sonic and ambient horror alone. A Double CD of blackened soundscapes, haunting vocals and cryptic messages. I'm sorry that this was the time I've heard these gentlemen's craft. If you're looking for something that mainstream thought will never allow (and will bring you closer to the devil inside) run to the mailorder channels you know and buy this without a second thought.

RAISON D'ETRE- *Reflections from the time of opening*- Bloodless Creation

Orchestral ambient movements in the most classical of ways. That is the best way to describe the feelings Raison d' Etre project to this world. On this release he goes a bit into techno styling, but nothing that is not up to is brilliant standards. This is just one in many of his fine recordings get them all if you can.

Shamash-*Eternal as Time*-OZ Productions

This Cd was a very pleasant surprise Symphonic black/death with very progressive moments. Think Cradle of Filth, Dimmu Borgir and Bal Sagoth all rolled into one band. One of the more original bands in this stagnant scene. Also being from Mexico surprised me because they don't have that brutal Mexican metal sound at all. The packaging and artwork are getting much better from OZ also this label is really starting to show a lot of promise. Definitely pick this release us.

Amorphis-*Tuonela*-Relapse

I know most of you older Amorphis fans hate this release but I've loved them since the Thousand lakes days and I find this CD there strongest yet. Sure the metal is gone except for track 5 "Greed" with monster growls on there. Amorphis have become Finnish Progrock hero's to these ears. Think of Old Yes, Genesis and mix that with newer bands such as Borknagar and Covenant. That's what I hear on this slab of greatness. Strong vocals, harmony guitars, melodic synth and wicked prog drumming. If you're ready for the new sounds of Progressive music Amorphis are strongly one of the leaders.

Schloss Tegal- *Black Static Transmission*- Cold Spring

This is the fucking scariest CD I have ever laid my ears on. I actually felt like I was going to have a panic attack. The music is minimal noisy ambient soundscapes but the reason to listen to this is the old vocal recordings and the Evp recording. You asked what are Evp's? They are voices of the dead talking to the living answered on tape and this shit is for real. I warn you now, you will never be the same once you this Cd again. I know there out and on this CD they're very angry and telling you how they feel. This is a must for anyone looking to the darkest side music can ever create.

The Elysian Fields- *We the Enlightened*- WickedWorld/Earache

Symphonic Doom/Death with touches of blackened death metal is what we get here from this Greek duo. They have one CD out that is out of print on the shittiest metal label in Europe- Unisounds. Elysian Fields have strong influences of old Septic Flesh, but mix that with Old My Dying Bride and Newer Emperor and you should get an idea of this wonderfully fresh view on Doom metal music. Wicked World has some really strong releases coming out lately, be on the look out for this up and coming label.

December Wolves- *Completely Dehumanized*- WickedWorld/Earache

This is one of the sickest progressive black metal CD's I've ever heard. The music is one the verge of meltdown. The vocalist is in some kind of pain where no cure in know on this earth and the topic is about destroying the mind of a human to make him or her a killing machine. Bands like December Wolves are very very rare. If you miss them now they may never return for another round of releases. This music is for the extremely adventurous Metal fiend; because once you listen, you will never be the same again.

Lacuna Coil- *in a Reverie*-Century Media

Beautifully crafted melodic / atmospheric female fronted metal. Lacuna Coil gives me the same vibe as The Gathering's "Nighttime Birds" with a bit more melodic flavor. Christina's sweet powerfully sung vocals mixed with the very gothic / screamed vocals of Andrea make this one of the better releases to come from Century media in while. All fans of The Gathering and The 3rd and the Mortal

God's Tower-*The Eerie*- Metal Agen

This is a Russian Doom/Viking Metal band with some very creative ideas going on. They seem to have been around since 1996, but this is the 1st time I've heard them. This can best be told as Old Anathema meets Mithotyn. I've also heard that God's Tower have signed with Prophecy Prod in Germany so best of luck with that. The Eerie is a CD I would try to search high and low for, as it's a truly Quality release.

Burzum- *Hlidskjalf*- Misanthropy

Here is the final release for the Misanthropy clan. The Nordic neo-classical sound of what new Burzum is, and I adore it. There are not vocals on this and I'm glad there aren't. It would ruin the minimal dark vision it tries and success to be. The icy cold synth and string work is nothing short of the pain and loneliness I feel in this world. Burzum is creating hymns for the new Dark Age, with you agree with his views or not this is a classic in years to come.

The Dragon's Flight Reviews

Profanum- *profanum aeternum:eminace of satanic imperial art*- Pagan

Polish neoclassical majesty with very black vocals. No guitars or bass- just synth, piano and drums. I'm in awe with this CD it hasn't left my CD player since I received it from the very fine folks at Pagan. If you're looking for the darker side of bands like Puissance and Protagonist this is where you have to enter, do not fear it embrace the darkness and let your heart grow cold and black!!!!. This is a must have in anyone's Dark ambient collection.

And Oceans- *Symmetry of I, the circle of O*- Season of Mist

This is And Oceans at their best on a limited edition double CD. One is Symphonic fast melodic fast metal that you have learned to love from their 1st release on SoM mixed with some very melodic moments and catchy riffs. While CD two is all ambient and dark ambient tracks done on nothing but synth and keys. And Oceans has matured alot form their 1st CD, the progressive and more symphonic approach suits them well. Carry on my Finnish allies.

Autumn Tears- *Absolution*- Dark Symphonies

Neoclassic passages with angelic female and melodic male vocals. Autumn Tears have finally created a CD I love not just like. My only 2 complaint is the drums on track three are dreadful and it's far far far to short!!!. The rest of the CD is a Masterpiece in the Stylings of Dead can Dance and Sanctum. Anyone that is longing for days gone by this is a CD to hold close to thee heart. I'm also very happy to hear Erika's haunting vocals back with AT. This was the greatest of treats for me. Rob, Maim, Steal but get this MCD. This has my high seal of approval.

The Changelings- Mercury 1999 MCD, Amphibian 1998, Terra Firma 1997 and The Changelings 1996- Middlesex

I received all 4 of these Masterpieces from the band at once! The Changelings are Middle Eastern inspired Neoclassic Folk with some of the most stunning musical arrangements and female vocals this earth has ever know. The ethereal / dark feelings of sadness on this CD just can not be matched by any band I've heard. The best way my ears can explain the music and vocals to you would be mixing Dead can Dance with Sanctum adding in Some old Souxie and the Banshees and stranger Tori Amos moments. If you buy anything I've talked about here get ALL!!!!!!! Not one of the Changeling releases, they will bring you to next level of higher listening. I'll head you in right direction. http://www.draven.net/changelings/

A Murder of Angels- *while you sleep*- Middlepillar Presents

Creepy minimal Dark ambient soundscapes and textures are where" A Murder of Angels" takes us. This is one of the many side projects of Derek rush (Dream into Dust) and Bryan Dall (4th sign of the Apocalypse).

This duo creates a place were no sane man or woman would dare set foot for the dire fate that would happen to thee. On the last days of the earth it will be a comfort to have this CD. Nice work my night-marish friends.

The Machine in the Garden- *One winter's night*- Middlepillar presents

Well one good release from Middle pillar in form of A Murder of Angels and One run of the mill release. The Machine in the Garden never goes anywhere in their synth pop meets light industrial sounds. The vocals by Summer Bowman are very well done but the music just lacks soo much. I would have to say pass on this unless you need more of the same done better in your already bloated collection.

Hermh- *AngelDemon* -Pagan Records

Symphonic Black metal intertwined with Folk and classical moments are what Hermh do best. The Keyboard arrangements are breathtaking, the guitar are full of melodic and form the blackened screams to the gothic inspired clean vocals, you get a very original take on a metal scene much in need of it. The drumming is also on the money. You really can't lose here. Bal Sagoth meets Dimmu Borgir is what we have here and it's a winner.

Kerovnian- *Far Beyond, Before the time*- Cold Spring

Dark black ambience from within the belly of evil. The overly oppressive soundscapes of pain and suffering fill this disc with very little hope for the planet and this is exactly what this audial terrorist are trying to create. Minimal rumbles, aquatic sounds and downright eerie loops. Nothing more can be said then welcome to the darkness.

Blind Guardian- *Nightfall in Middle-Earth*- Century Media

This is hands down the greatest Symphonic Power Metal CD ever made. Think Savatage- Wake of Magellan, Iced Earth-Dark Saga and Therion all wrapped into one. This on top of it all is based on the Tolken story " The Silmarllion". Blind Guardian use Choirs, string arrangements and metal to make one of the brightest hopes metal has to regain the proper level of success it should have never lost in the USA to begin with.

Esoteric- *Metamorphogenesis*- Eibon Records

Though only 3 songs this Cd clocks in at over 44 mins. What you have is Industrial Doom/Death with a bit of a progressive vibe thrown into the madness. The vocals work as another layer of sound and feeling rather than an over all story. Esoteric creates a rich tapestry of emotions and visions. Music like this is to be absorbed not listened to. For Sure the finest moment Esoteric has shown on yet of their 3 releases. I wait for the next assault to my aural senses.

Thergothon- *fhtagn-nagh yog gothoth*- Eibon Records

This is the 1991 demo of the Kings of Funeral Doom music finally put on CD. Without Thergothon there would be no music like Evoken, Ceremonium, Funeral, Unholy, Old My Dying Bride and the list goes on. Though two of the track here show up on their one and only CD release: *Stream from the Heavens*. The demo versions are far cruder and darker. The one major complaint is the terrible production due to losing the masters and having to use the actual demo tape to re-master it on CD. Other then that all fan of Funeral Doom take heed and listen to the master of this style and expand their dream cut far to short.

Reviews

Melek-Tha- *De Magia Naturali Daemoniaca*- Cold Spring

Neoclassic arrangements with movie clips from Hellrasier and other horror flicks. Noise and string loops all packaged with ambient low tones. This is the 1st time hearing Melek-Tha, though I'm told they have a few other releases out. Now I'm very curious to get these of pieces of brilliance. If you like Puissance, Raison D Etre or In Slaughter Natives don't pass on this gem.

Zoar-*Cassandra*-Point Music

This sounds like a Soundtrack to a movie never written mixed with Metal guitars in the Steve Vai and Joe Satriani style. The Music is Lush with Synth, strings and sounds of nature mixed into one ultimate adventure. Fans of Arcana and Protagonist need to here this. We all still amazed that this was released on a sub label of Polygram maybe the major labels are starting to understand good music. I would advise you all to hunt for this gem.

Aeternus- *Shadows of Old*- Hammerheart Records

Here it is, the 3rd full length CD by the Dark Metal unit Aeternus and I have to say, Its there best CD yet. Think One Part Immortal, One-part Marduk and two-parts Nile. This CD is far less Black the previous two with Acoustic and Melodic Passages are heard alot more through this journey .On a personal note they've taken off the Corpse paint always a good sign a band in going in the right direction for me. The vocals of Ares are also less gruff and deep here. I feel there moving into a Doomier/ Viking styles this time out. If you like their 1st CD "Beyond the wandering moon", this is a must.

Defender- *They came over the high pass*- Necropolis Records

This is one of the worst rip-offs of Man o War meets Helloween I've ever heard in my life. The funny thing is the vocalist sucks, so I can't even get past the second track on this nightmare. I've found my new coaster.

The Moors-*the moors*- Castle von Bulher

Return to a time when all was much simpler and the Gods not God rule mortal mans heart. The Moors create Celtic/ Pagan folk music with a very darkwave over tone. Think of Halagaz Runedance meets Sanctum. The vocals all female are song or chanted in several different tongues one of them being Gaelic. This will be one of my favorite soundtracks for those lonely nights sitting at my computer longer for days gone by.

Necrophagia- *Black Blood Vomitorium*- RedStream Records

I heard by many that I would hate this band but you know what? I don't. I found it rather enjoyable. This is a gore band that sounds like Eychategod meets Bethlehem. I understand that this is just a six song EP and I know that I would like to hear more from this unusual band. Red stream has a winner here in my book. The samples are also very over the top, which is what I think I loved the most.

Cultus Sanguine- *The Sum of All Fears*- Season of Mist

And I thought their last CD was fucking horrible. This one is far far worse in the homo gothic pop metal world, with some of the worst vocals to ever be sung by a man. I now have a set of coaster to use. This was the Sum of all fears more shitty Cultus Sanguine.

Anata Vs Bethzaida- *War CD*- Season of Mist

This CD was half-good! Anata are just a run of the mill melodic Death metal unit. Now Bethzaida were very original Viking / Death with a bit of Celtic and Folk elements. Though these War CD's are very annoying by the way. I get 4 songs buy each artist and so now I need to find Bethzaida full length because they are a brilliant new force in the metal scene. Season of Mist have 3 amazing bands now And Oceans, Oxiplegatz and the above.

Dissolving of Prodigy- *Lamentations of Innocents*- Sheer Records

Time Ruins Also Beauty- Sheer Records

This is a band from the Czech Republic and Unknown in the USA but no more. These Releases are the most Crushing Doom/Death I've heard in a long time. Think Morgion meets Swans Period My Dying Bride with a touch of Ras Algethi Thrown in. If the thick slow Guitars or the Stunning Violin work doesn't floor you, there the amazing deep grunts and melodic vocal attack. There hasn't been a CD in this style in quite some time and here are TWO!!!!! These are a must for all Doom/Death Fans out there.

Canvasser-*Stella Mortala*-Leviathan Records

Symphonic Death Metal with Celtic Influences all wrapped up with Death Growls and Operatic Female Vocals from two different female vocalists. At moments this is very in the Bal Sagoth or Middle Period Therion Vein. This is one of the more originals Cds to Cross this reviewer desk in some time. Take a chance with something new and I think you'll see the majesty.

Gooseflesh-*Chemical Garden*- Digital Dimensional Recordings

Sure this isn't the most original CD out there, but its damn good Melodic Swedish Death. It's got the Technical Riffage of Meshuggah and the catchness of Newer Inflames. If you're not a fan of these bands this style will never grab you. Though if you are this is one of the Stronger Releases out now that Dark Tranquility has turned to crap and At the gates are no more.

On the Brink of Infinity-Compilation- Chthonic Streams

This is one of the more stellar compilations to come to my ears in a long time. It's all set in the Dark Ambient, industrial or neoclassic styles. The Stand out of the 15 Tracks are as follows: Empyrium (Think of Bethelehem gone Neoclassic), Arcane Art (Industrial meets neoclassic think along the sanctum lines), Anima in flamme (A stunning Neoclassic/Folk piece on violins and violas) Funerary Call (Canada's answer to Puissance and In slaughter natives) and Kerovnian (the blackest of black ambient units of there). Please do not miss out on this Compilation put out by Derek Rush of Dream into Dust Fame.

Insight from Ted

The Moors - S/T (CvB)

Brilliant, Celtic folk, New Age Goth reminiscent to Dead Can Dance and Rhea's Obsession. Ancient prayers and chants in Gaelic, English, French, Bulgarian and Latin are performed by an enchantingly beautiful female voice which is backed up by many layers of "exotic" instruments such as Irish Pennywhistle, Tibetan Wood Flute, Bells and Chimes as well as Harp, Guitars, Percussion and Viola. Booklet with wonderful art includes explanations of the ancient Celtic God/Goddess that is related to each particular song. Celtic paganism realized through brilliant musicianship on such songs as "The Snake that Coils Within, Without" and "The Hunter/Cernunnos", the Moors accomplish a new energetic and soothing Masterpiece. HIGHLY RECOMMENDED!

DEVIL DOLL - The Complete Catalog - (HURDY GURDY /Renaissance)

DEVIL DOLL, and underground cult band that has existed since the late 80s, with a musical style that is almost impossible to define. Theatrical, Gothic choral vaudeville funeral music might be a step in the right direction. Brilliant would be a better description. Suites of cleverly arranged, strong melancholic solo pianos, accordian, Gregorian choir, violin, tuba, metal, intensely morbid atmospheres and the most unsettling, sinister and psychotic vocal approach yet to be heard. Mr. Doctor's vocal approach is extremely emotional and somewhat disturbing at times. More like "acting" rather than singing, yet isn't strong enough to ruin the music. The lyrics are highly metaphorical stories, dealing with horror, psychotic and paranoia at times. "Music is a form of art" sums up Devil Doll. Each album tells a different story and is brilliant in it's own way. DEVIL DOLL - The Girl Who Was Death - (Hurdy Gurdy) The very first album delivered by the insane mind of Mr. Doctor. Although very difficult to define, the music in this album is absolutely brilliant. Inspired by the movie, "The Prisoner", the Girl Who Was Death is a brilliant masterpiece, adorned with orchestral instruments, psychotic vocals, and brilliant musicianship. DEVIL DOLL - Eliogabalus (Hurdy Gurdy) The second offering from the insanity of Mr. Doctor. This album still carries on in the vein of his first release, with the same theatrical musicianship, and insane vocal style, but with the addition of both strong and melancholic pianos rhythms. DEVIL DOLL - Sacrilegium (Hurdy Gurdy) Devil Doll's third offering. Still retaining the same theatrics, morbid orchestration and unsettling vocal approach, Mr. Doctor uses more of the Gregorian-Style choir to form feelings of horror and paranoia at times. DEVIL DOLL - The Sacrilege of Fatal Arms (Hurdy Gurdy) Somewhat of a remix of Sacrilegium, this album contains re mixed portions of "Sacrilegium", while at the same time, adding in new music. A soundtrack to the movie, "The Sacrilege of Fatal Arms" written and directed by Mr. Doctor himself. DEVIL DOLL - Dies Irae (Hurdy Gurdy) Newest and latest offering from Mr. Doctor. Still stays in the classic Devil Doll vein, with morbid orchestrations, Gregorian choirs, and the unsettling, psychotic vocals. Over 900 minutes of music were recorded, but only 45 released.

ON THORNS I LAY - *Crystal Tears* (Holy Records)

The successor to "Orama", this new emotional masterpiece if fronted by enchanting bright female lead vocalist, incorporating duets, Acoustic guitars, piano and constant, melodic and somber violin. The album pains a feeling of painful gothic sadness, cold Moldavian weather and passion. The romantic songs and melodies are inspired from the Gathering, the Third and the Mortal, Older Anathema, Theatre of Tragedy and Tiamat. Beautiful Booklet designed by Spiros Antoniou (September TIC Flesh's Mastermind)

GIANT'S CAUSEWAY (Ger) - *DESTITION: INSECURE* (SERENADES RECORDS)

FINALLY, I get a hold of a Giant's Causeway album!!! This band has been in the scene since 1991. This being their 3rd and latest release of absolutely unique progressive goth / darkwave doom. The album opens with Turned, complete with catchy chugging guitars, doomy Eldritchy male vocals which are complemented by an accompanying soprano female vocals, droning, pagan-sounding flute. The female vocals come across as nicely melancholic on the track "No

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one" accompanies by Goth inspired male vocal dirge. Influences can be heard from Secret Discovery, Swans of Avon or even Lacuna Coil in some parts. Includes Sister's of Mercy Cover "Alice" A Hybrid of Atmosphere, Goth misery and original doom-laden beauty.

DARZAMAT{Pol} - *In The Opium of Black Veil* MCD (Faithless)

DARZAMAT return with epic, emotional metal with majestic synth, excellent guitar playing, beautiful female vocals, good, clean male vocals, sick black metal vocals and real choir parts, not unlike THERION's Vovim, crossed with Black metal. The music is well played and very convincing. A BRILLIANT follow-up to last year's full length.

DARK SANCTUARY (Fra) - *Royaume Mélancolique* (Ancestral Craft)

This Brilliant French Quintet offer Painfully romantic and emotionally moving dark symphonic music with incredibly angelic female voices. Combine touches of Arcana with some elements Within Temptation, Daargard and Theatre of Tragedy-{Except this woman can REALLY sing}. Beautiful piano and acoustic guitars, violin, Lovely female opera and classical vocals, chants and duets. A Masterpiece of Darkness and beauty.

ANTICHRISIS - *A Legacy of Love* (Napalm/Black Rose) -

Opening majestically like the soundtrack to Braveheart with beautiful bagpipes and acoustic guitars, right into a Scottish, Medieval jig, Antichrisis come back with a brilliant 2nd album. Incorporating saxaphone, Classical Guitars, REAL Bagpipes, beautiful female vocals, pianos, Mandolin, Uillalian Pipes and whistle. Antichrisis combine, dark metal, classical, contemporary, Traditional Irish and Scottish Music, gothic and their own unique seal to offer one of the most innovative albums to come out in a long while. Some of the male vocals piss me off a little, but other than that I have no complaints. Unlike any CD, therefore incomparable to any band except themselves.

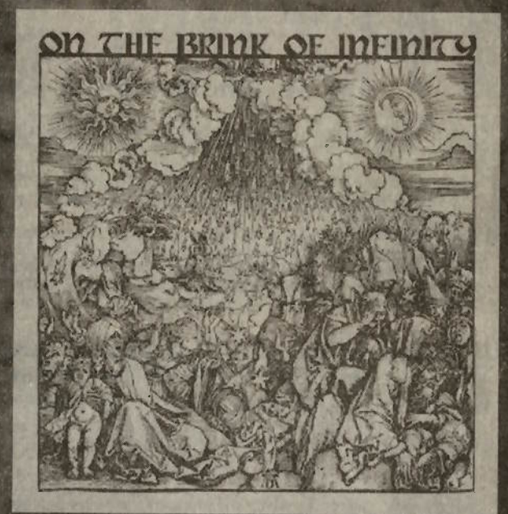
LE' RUE DELASHAY - *The Court Composer* - (Root-O-Evil records)

With tracks like "Symponaire Noctem Op. 48, Violin Concerto in C# minor. Op. 41" and "Piano Sonata in A minor Op. 23, Concerto for Strings in C# minor. Op. 37", Le` Rue Delashay's {ex-Lord of All desires} inspirations are exclusively focused on neo-classical arrangements compared with pieces of Johann Sebastian Bach and his own imaginations which are finally melted to a symphony of beauty and darkness at the same time. No distorted guitar or any vocals to be found or needed. From calmer and "lurking" pieces up to "threatening" symphonic parts Le` Rue Delashay has composed a dark romantic masterpiece that is incomparable to anything currently heard. Extremely inspirational and beautiful classical compositions

Criticism by John

Samael - Eternal - Century Media

Following up the rather drastic change in style found in their "Passage" album and subsequent MCD "Exodus", Samael have managed to produce another masterpiece in this same symphonic/industrial metal style. Many fans weren't sure what to expect from this album as Samael have become somewhat notorious for sudden changes of style from album to album {just look at the progression from Blood Ritual to Ceremony of Opposites to Passage}. However, Samael seem to have found a niche which suits them as "Eternal", while showing many new ideas, is still in a similar vein with "Passage" and "Exodus". The keyboards are masterfully done by Xytras and are much stronger in the mix than in Samael's previous work. The guitars are still there, and perhaps a bit more complex with the addition of second guitarist Kaos, but the guitars aren't as prominent, more providing a background from which the keyboard work shines. The drums are once again programmed, however unlike some other bands which use electronic drumming, this does not get repetitive {i.e. it's not a simple rhythm looped over and over}. If



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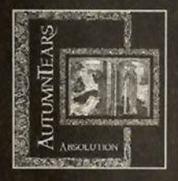

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"Passage" and "Exodus" were too industrial-sounding for your taste, don't look for a return to the "good old days" from this album. However if you enjoy the new direction Samael have taken, this album should make a fine addition to your CD collection.

Skepticism - *aes* - Red Stream

Skepticism have quickly followed up their excellent second full length "Lead and Aether" with this "MCD" consisting of one song, lasting all of 27 minutes and 49 seconds. Fans of Skepticism should not be disappointed with this latest effort. The slow, dark, gloomy atmospheres are all here in the style and quality Skepticism fans have come to expect from masterpieces such as "The March and the Stream". Having listened to this song quite a few times now, I still hear something new each time I listen to it. While not quite as heavy as the band's earlier work, this song provides atmospheric moments which are truly extraordinary and serve as a nice bridge between sections of the song. Some may find parts of this to be repetitive and drawn out, but then again, how repetitive a song is depends on how much the listener likes the riff that is being repeated. Well worth the $10 it's being sold for.

Bloodthorn - *Onward Into Battle* - Seson of Mist

Featuring a heaviness and sound quality not previously exhibited by this band, Bloodthorn have followed up their formidable debut "In the Shadow of Your Black Wings" with a fantastic album. While I very much enjoyed the debut, "Onward Into Battle" is an improvement in every aspect of the music. The growled vocals are much stronger than on the debut, and though Christine's singing isn't used quite as often as I would have hoped, there are still plenty of sections which feature her as well. Probably the biggest improvement is in the guitar playing. With the addition of new guitarist Kai, and bass player Harald, the guitar work has improved tremendously getting both heavier and more complex. The keyboards, always a central part of the music, are stronger than ever and do not get lost in the newfound heaviness. Bloodthorn have done a great job with expanding their sound, but not necessarily changing it, as the overall mood of this CD is very similar to "In the Shadow of Your Black Wings".

Amon Amarth - *The Avenger*

Their last album "Once Sent From the Golden Hall" was one of my favorite purchases from last year, so needless to say I was quite interested in hearing this new release from Amon Amarth, and they did not disappoint me at all with "The Avenger". Amon Amarth play a melodic mix of extremely heavy death/black with a touch of influence from bands like Hypocrisy and Aeternus. Driving rhythms, well executed growls, and a very strong guitar sound, capped off with a solid production make this an album worth hearing.

Godgory - *Resurrection*

Although I enjoyed Godgory's first album "Sea of Dreams", I was not impressed with their last album "Shadow's Dance". Therefore, I was somewhat skeptical of this new album because the band was, in my mind, in a downward slide. As it turns out, I vastly underestimated this band. Godgory have produced an album that by far surpasses anything they have done before. The album consists of heavy guitars and symphonic keys, accompanied by acoustic passages. The guitars have a colossal sound that is powerful, melodic, and very heavy, reminiscent of bands such as Hypocrisy. On the other side are the symphonic keyboards, which play a major role in most of the songs and can still be heard well despite the heaviness of the guitars. The songs seem to go from very atmospheric to very brutal and heavy seemingly on every other song, making for a strange sort of continuity. While some of these more standard "in between" songs at times become tedious, the good songs are very, VERY good. If the album had more continuity it would easily be a candidate for my album of the year. As it is, this album is still an excellent release which is highly recommended. Godgory are definitely back on the right track.

Daemonarch - *Hermeticum*

A mix of black/death with symphonic keyboards comprise Daemonarch's album "Hermeticum". The band does a good job of utilizing the atmosphere without becoming over saturated with keyboards and remains heavy throughout the CD. The vocals are mainly done in a strong, harsh screaming voice which fits in well with the music. Although the album has a few weak moments, such as blast beats coming out of nowhere, overall the album is fairly good.

Hypocrisy (self titled)

Over the past few years, Hypocrisy have become one of my favorite bands with their unique brand of melodic death metal, utilizing guitar work that is very melodic yet produces a heaviness unmatched by just about any other band. Their latest offering, simply self titled "Hypocrisy" is in no way a disappointment. The band's exceptional live CD "Hypocrisy Destroys Wacken" featured a sort of preview of this new album in the form of a studio track at the end of the live CD called "Unkill the End". Most of the songs on "Hypocrisy" are done in the same style as "Unkill the End" which appears in it's finished form and features only small modifications from it's less refined counterpart. The main change in style is in the vocals, which are more of a gruff singing intermingled with the classic growls. There are also more choral-singing sections on this new album, which were previously used only in fleeting moments on earlier Hypocrisy albums. The guitars are for the most part unchanged from the past few albums, that is to say: spectacular. There are two rather boring tracks at the beginning of the CD that sound like left over Abyss tracks, however the rest of the album is solid. Fans of songs such as "Request Denied" and "Inquire Within" will love the direction Hypocrisy have taken with this CD.

Mercyful Fate - *9*

Fans of Mercyful Fate basically know what they're going to get when they buy a Fate album. Once again, the King has delivered a quality CD which many say is one of the best he's done. Having listened to this album many times, I am in agreement with that. What can I say about Mercyful Fate that hasn't been said before? The vocal acrobatics are still there, and as strong as ever. The dual guitar work is technically sound. What impresses me the most in this album is the final track "9" which is exceptionally unique, and has quickly become one of my favorite Fate songs. If you weren't a fan of this band before, you most likely won't be converted. People either love this band or hate it. I happen to fall in the former category. An instant classic from a legend of heavy metal.

Opeth - *Still Life*

Once again Opeth have produced an album that continues in the sound that they have become known for. Perhaps too much so. This CD, like it's predecessor "My Arms, Your Hearse" borrows heavily from Opeth's first two albums, utilizing song structures and especially warmed over riffs which sound all too familiar for a new album. This was my main complaint, as at times I found myself wondering if I were listening to the same song over and over again. There are some redeeming qualities however, as "Still Life" has more originality than the last album, and the songs which truly sound like something new from the band are enjoyable. The many die-hard Opeth fans out there will no doubt eat this one up as well, and even I must admit it's good to see that the band appears to be heading back on the right track. Not a terrible release, though Opeth will certainly never be a favorite of mine.

Katatonia - *Tonight's Decision*

Having enjoyed "Brave Murder Day" I gave their new album a try, despite being told by people I know that I would not like it. I should have heeded the warnings. This album is one of the most pathetic

attempts at radio-friendly drivel I have encountered in quite some time. The vocals are so bad they make Aaron Stainthorpe sound like Luciano Pavarotti, the man could not possibly be a worse singer. The guitar riffs are as simplistic, boring, happy, and repetitive as any alternarock band. Avoid this.

Tower - *The Swann Princess*

I got this with a recommendation from a friend, having never heard of the band before. I was completely taken aback by what I heard on this CD. Melodic metal with strong growls, symphonic keyboards, piano, and violin comprise this truly exceptional album. While not extremely heavy, Tower provides a decently heavy edge to go along with the extraordinary atmosphere provided by the keys, violin, piano, and occasional use of flute and female singing as well. At times folky, at other times doomy, this album is amazing from beginning to end. It's hard to compare this to any one band. At times it sounds like Embraced as the piano sections take over, at others it almost resembles Skyclad's heavier moments when the music takes on a more folk element. Outstanding.

Sanguis et Cinis

A slow, brooding, dark, melancholic darkwave album, Sanguis et Cinis uses a combination of symphonic-neoclassical keyboards and organs, along with male singing. The songs have a low-key, orchestrated feel to them, and some even feature small bits of industrial influence and even metal guitars on a few tracks. For the most part this is a mellow, non-metal project however. A good mixture of different, contrasting styles. Sanguis et Cinis do a good job of incorporating many different elements and still making the songs flow.

Tristania - *Beyond the Veil*

While they haven't changed a great deal from their previous CD "Widow's Weed" Tristania have improved their sound a bit on this latest release. All of the aspects that made them great before are still there: the female singing is top notch, the growls are still there, and the guitars are still heavy. There is a bit of intermingled male singing which is fairly well done also. The main change is in the quality of the songwriting. It was always strong, but on this album the songs are terrific, utilizing all of the elements in new and different ways, sometimes a violin or piano is used, other times it's orchestral keyboards. In the same way, the vocals fluctuate from growls to screams to female and male singing, sometimes even having a Therion-esque choral sound. The album is never repetitive, yet maintains a consistency and flow that works well. I'm extremely impressed, Tristania have really outdone themselves with this release.

Varathron - *The Lament of Gods*

From the cover, I would have expected a brutal death metal album from this Greek band. Instead, this is a decently heavy 5 song MCD featuring growled vocals and a bit of good keyboard work for atmosphere. It has a lot of doomy elements which I like, and although it has piano/keyboards going it still maintains a decently heavy sound most of the time, but also features moments of acoustic guitar mixed with keyboards which make for a good contrast in styles during songs. A few of the songs don't really seem to go anywhere, and aside from the first track (7:08) the songs are relatively short and simple (around the 4 minute mark), but overall, this is a fairly good MCD.

Blotorch

Oh joy, another Gothenburg-metal clone. There's really not a whole lot to differentiate this album from the plethora of other Dark Tranquillity/At the Gates clone bands out there. This CD hardly seems to have any originality to it at all. The vocals are a carbon copy of old Dark Tranquillity, and the guitars borrow from At the Gates and Dark Tranquillity on practically every riff. While the music itself is listenable, there are only a few fleeting moments of real originality in this album. If you are a really big, die hard fan of the Gothenburg sound this will probably sound just fine to you. I for one have grown more than a little tired of hearing the same sound over and over again from bands such as this. If I want to hear this kind of music I'll stick with "The Gallery".

Hate Eternal - *Conquering the Throne*

Hate Eternal play a standard brand of no-frills, plain brutal death metal. Short songs, fast technical guitars, and basically one big blast beat that doesn't really change much from song to song. The average song length is around 2.5 minutes, making for a short album. Typical for brutal death metal. In fact just about everything about this album is typical, been-there-done-that, rehashed music. I think ev

Hagalaz' Runedance - *Urd- That Which Was*

Hagalaz' Runedance play a sort of folk-influenced darkwave music featuring very proficient female singing. This MCD features 2 new songs and 3 remixes of earlier songs. The new songs are excellent, continuing in the style of their previous album "The Winds That Sang of Midgard's Fate". The first song features an almost tribal rhythm section in the background as well. Unfortunately, after the first two tracks the album takes a big downward turn, as the remixed songs are more reminiscent of dance remixes than of redone songs. Electronic beats have been used which completely ruin the mood of the songs. I don't know why they would want to ruin good songs like this, but that's what they have done. Hopefully this is not a sign of things to come from this band.ery metal fan has heard at least ten bands that sound exactly like this.

Primordial - *The Burning Season*

Consisting of 4 tracks that take up 30 minutes, I don't know whether this is officially an MCD or a full album. Whatever it is, it's certainly interesting. Starting off with an instrumental comprised of acoustic guitars and keyboards, done at a quick tempo with an almost folk-flavor to it, the album goes into a dark, somber, brooding song which sets the mood for the rest of the album. The songs alternate between slow, doomy segments and faster almost black-metal sections, with spoken vocals on the slower parts and screams on the faster parts. One track even sounds stolen from In the Woods' "Omnio" album, clean vocals and all. Some sections of the songs become rather repetitive, but the songs always seem to return to something interesting before I can hit the skip button. A decent release from Hammerheart.

Forest of Impaled - *Demonvoid*

As I listen to this album, I think I can describe the music in one word: boring. This is a repetitive collection of blast beats, simplistic guitars, and some of the weakest growls I have ever heard. The songs don't change from one track to another, it's practically the same song 9 times over. Nothing much to listen to here.

A.C. - *It Just Gets Worse*

39 more tracks of the brutal grind/noisecore that A.C. Fans by now have come to expect. I certainly found the song titles, lyrics, and artwork entertaining, the case liner is almost worth the price of the CD for the entertainment value. On the other hand, the music really doesn't have much to offer, simple blast beat noise with high pitched screaming, which hardly changes from track to track and becomes quite tedious to listen to. I'm not much of a grind or noisecore fan, so this doesn't much appeal to me.....but it's still better than Katatonia.

Reviews

Azazel - *Order of the Fly*

<YAWN> Simply put, this is a very cliché raw black metal album. Thin, fuzzy production, simplistic fast guitars, high pitched squealing "screams" and blast beats. From the pentagram on the album cover to the rehashed music, everything on this album has been done a thousand times over by other bands. It was never all that great to begin with.

Bal Sagoth - *The Power Cosmic*

Yet another masterpiece from Bal Sagoth, "The Power Cosmic" delivers what some fans found lacking on the previous album. Gone is the cheesiness that was found on "Battle Magic" (well...almost) and back are the heaviness of the guitars. Epic, grandiose, majestic songs abound on "The Power Cosmic" which is another concept album from the band, going away from the traditional tales of war and battle to a more futuristic theme on this one. But make no mistake about it, musically this album is everything a Bal Sagoth fan could want, a return to the sound utilized on Starfire Burning Upon the Ice Veiled Throne of Ultima Thule. The vocals alternate between spoken word and growling, depending on the tempo of the music. If you like orchestral metal with a viking touch, this is definitely a CD to pick up.

Dark Tranquillity - *Projector*

I very much enjoyed the last two albums by Dark Tranquillity, "The Gallery" and "The Mind's I". I had hoped that they would continue to write material of this quality. On "Projector", although much of the music is in the same style as "The Mind's I",the vocals have changed drastically, and not for the better. The growls of old have been replaced by clean singing, which in itself would not necessarily be a bad thing, but in this case it was a very bad decision. The singing is absolutely horrid! If it were only used sparingly, such as the fleeting moments of it on "The Mind's I" I would not complain, but in this case they are everywhere, and when I listen they are all I can hear. It's a shame that this once great band has taken such a turn for the worse. Very disappointing.

Limbonic Art - *Ad Noctum*

Over the past few years Limbonic Art have come to be one of my favorite bands, their unique blend of symphonic, orchestral music combined with metal seemed to be written with my musical tastes in mind from the first time I heard it. So, when I was told that on this new album there would be a change of style I was concerned. Not to worry, however, as this album still has all of the elements that I always liked, and then some! This new album is far and away the heaviest they have ever done, with much better sound production-wise. The impressive keyboard work still plays a major role, but the heavier side of the music has been intensified to match it on this album, a balance not previously achieved on the first three CD's as the symphonic side tended to have dominance in the past. Another good feature is that the songs are still long and complex, allowing the listener to hear something new upon multiple listens. Limbonic Art have continued to solidify their place as one of my all time favorites. Often when I have such high expectations for an album, it falls short. This album fulfilled and exceeded my every expectation. A phenomenal release!

Embraced - *Amorous Anathema*

I had no idea what to expect from this album when I first put it on. The title seemed a tad cheesy and I suppose I was expecting some sort of Theatre of Tragedy clone band based upon it. However, what we have here is a truly astounding album. Embraced combines elements of atmospheric doom and melodic black/death metal with exceptionally well performed growled vocals. What I found most impressive about this CD is the band's use of piano and symphonic keyboards over the metal elements. It is immediately apparent that the person behind the keyboard is an exceptionally skilled musician. The atmospheric elements do not overpower the guitar work, they don't detract from the heaviness but work in conjunction with it, and the piano/keyboards and guitars merge and intertwine in a way that many bands attempt but few truly pull off properly. Every song presents something new to the listener, and though the songs are not extremely long they are sufficiently complex that one can still notice new elements to the music after several listens. The only negative comment I could make about this album is that it's not long enough! Hopefully this is only a taste of what is to come from this phenomenal band.

Hecate Enthroned - *Kings of Chaos*

Having undergone a bit of a lineup change, Hecate Enthroned seems infused with a new life with this latest album "Kings of Chaos". Keyboardist Michael left the band and his replacement Daz fills in nicely, I'd say they traded up as the keyboard work is improved on this CD. The guitars have a newfound heaviness and fullness to them, and the music itself has taken on elements of brutal death to go along with the melodic black elements. The biggest improvement, however, is in the vocals. Not only did Michael (the keyboard player) leave, but the band has gotten rid of their old vocalist as well (I don't recall his name, I think he was called Fagula the Shrieking Homo). In his replacement Dean, the band finally has a vocalist that can really growl, instead of the ridiculous C-clamp-on-the-crotch vocals of their earlier efforts. On the downside this new vocalist does make use of a few weaker blackish-screams, and I can't understand why he would want to do that when he can growl as well as he does. The brutal sections make for a good heaviness without droning on long enough to become boring, and flow nicely into the lighter, more symphonic segments. Overall, this is a very solid album and a pleasant surprise from a band I had figured to be not of much account.

Dismal - *The New Bomb*

You have got to be kidding me... this is absolutely horrible! Musically they sound like a garage-band version of a Korn clone, the keyboard sounds like a $4 Fisher Price toy, and the vocals sound like a 14 year old kid trying to sound tough. Was this recorded on a 4 track or what?? I'd be lying if I said I got past 2 tracks (at a point where they start rapping over the guitars and keyboards) before I shut this shit off. How the hell do bands as bad as this get signed while truly talented bands have to struggle and release albums themselves? This is just pathetic.....it's not even better than the Katatonia!

Night Conquers Day - *Rebellion is the Art of Survival*

Having enjoyed their debut album "The First Snowfall" I was looking forward to hearing this latest effort from Night Conquers Day, especially after being told that they had progressed quite nicely. After listening to the album several times I can definitely say that while the debut was good, this is definitely superior. For those who are unfamiliar with this band, Night Conquers Day play a melodic black/death style of music at times reminiscent of Bloodthorn (no female singing in this, however), and maybe I'm crazy but I also hear a bit of Ved Buens Ende influence at work here as well (though this is not so experimental). There is a mix of faster and slower guitar sections with keyboards in the background for atmosphere. One of my complaints about the first album was that it had very thin production. While it may not be perfect, this new album has a much richer, fuller sound which makes the guitars seem that much stronger and heavier, and the dueling between the guitars and the keyboards is more balanced. The songs are extremely complex, the shortest one clocking in at a mere 10:23 (not counting the 1:34 intro) and the longest being 14:35 (ok it's not quite "Sidereal Journey" but it's still pretty damn long). Despite their length, the songs do not drone on or get repetitive much at all, but are constantly changing. All told the album is over 72 minutes (6 songs and an intro) and manages to keep my interest for pretty much the whole thing. At the very least, it provides a lot of music for the money.

MOONSPELL

THE BUTTERFLY EFFECT

MOONSPELL continue to explore new territories on their fourth album. Utilizing the gothic and metal nuances from their previous releases with a harsher and heavier approach. Produced by Andy Reilly (Bruce Dickinson, The Cult and UFO).

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- Seconds Magazine

TIAMAT return with a new album that combines the moody emotion of their last release with the aggressive urgency of *Wildhoney* to create some of the band's finest moments ever.

"Tiamat is growing upward, outward, away from the hindrance of genre classification."
- Metal Maniacs

TIAMAT

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